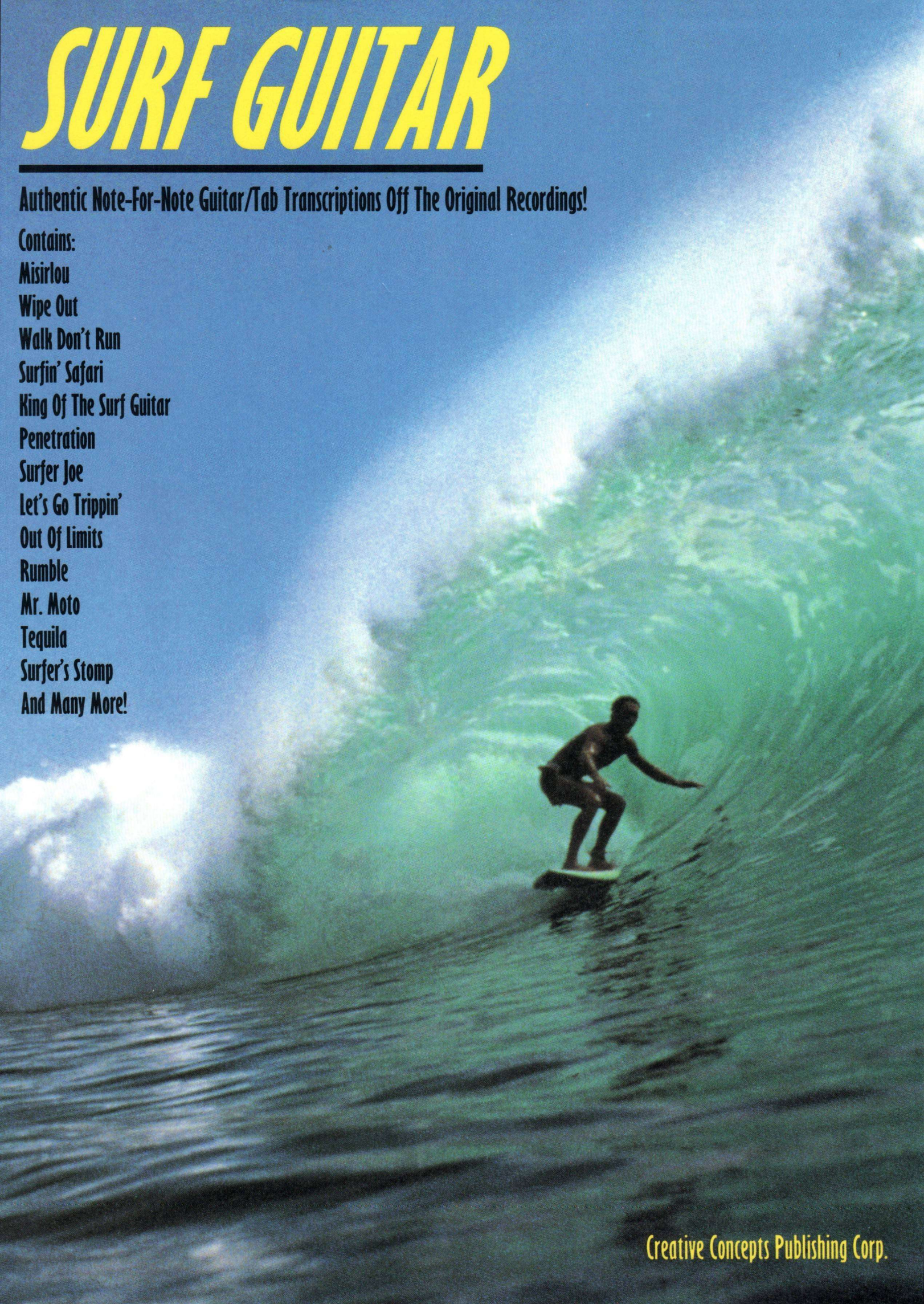
SURF GUITAR

Authentic Note-For-Note Guitar/Tab Transcriptions Off The Original Recordings!

Contains:

Misirlou
Wipe Out
Walk Don't Run
Surfin' Safari
King Of The Surf Guitar
Penetration
Surfer Joe
Let's Go Trippin'
Out Of Limits
Rumble
Mr. Moto
Tequila
Surfer's Stomp
And Many More!



Creative Concepts Publishing Corp.

scanned by

Frogsquad

SURF GUITAR

Authentic Note-For-Note Guitar/Tab Transcriptions Off The Original Recordings!

Contents

PLAYING TIPS - HOW TO READ THE GUITAR TABLATURE NOTATION 4
ARRANGER'S PLAYING NOTES ON EACH SONG by Roy Zimmerman 2
SOUVENIR PHOTO SECTION 7
BALBOA BLUE / The Mar-Kets 20
BULLDOG / The Fireballs 24
ENDLESS SLEEP / Jody Reynolds 27
GUITAR BOOGIE SHUFFLE / The Virtues 30
HARLEM NOCTURNE / The Viscounts 36
HONKY TONK / Duane Eddy 39
IT'S LATE / Ricky Nelson 50
K-39 / The Challengers 56
KING OF THE SURF GUITAR / Dick Dale & The Del-Tones 44
LET'S GO / The Routers 68
LET'S GO TRIPPIN' / Dick Dale & The Del-Tones 134
LONESOME TOWN / Ricky Nelson 63
MISIRLOU / The Beach Boys and by Dick Dale & The Del-Tones 12
MR. MOTO / The Bel-Airs 130
OUT OF LIMITS / The Mar-Kets 74
PENETRATION / The Pyramids 82
PEPPERMINT MAN / Dick Dale & The Del-Tones 86
POOR LITTLE FOOL / Ricky Nelson 90
RUMBLE / Link Wray & The Ray-Men 94
RUNAWAY / Del Shannon 98
SLIPPIN' AND SLIDDIN' / Little Richard 104
SLOOP JOHN B / The Beach Boys 108
SURF BEAT / Dick Dale & The Del-Tones 112
SURFER JOE / The Surfaris 118
SURFER'S STOMP / The Mar-Kets 123
SURFIN' SAFARI / The Beach Boys 77
TEQUILA / The Champs 15
TORQUAY / The Fireballs 126
WALK DON'T RUN / The Ventures 142
WIPE OUT / The Surfaris 138

Produced By John L. Haag

Catalog #07-4026
ISBN# 1-56922-074-3

Exclusive Distributor:
CREATIVE CONCEPTS PUBLISHING CORP.
2290 Eastman Ave. #110, Ventura, CA 93003

PLAYING NOTES FROM ROY ZIMMERMAN

BALBOA BLUE - Big slides to practice your accuracy. And quite a bit of vibrato, produced by holding the note down tight on the fret board, and wagging the rest of your hand back and forth. There's one spot where you bend the 3rd string from the 5th fret to the 7th, a whole step, then release the bend only a half step to the 6th fret. Practice the intonation of this; it's a good technique for other blues and rock playing.

BULLDOG - Tricky fingerwork, but it's all do-able by holding down the indicated chord and picking just the indicated strings. A real good 4th finger strengthener for your left hand. Also, some of this tune is muted (dampened with the right hand) and some is not.

ENDLESS SLEEP - Moody. A good record for hearing exactly what the guitar is playing, and easy one to play along with. This cool triadic bass pattern is useful in lots of rock and roll songs.

GUITAR BOOGIE SHUFFLE - An imitation of a boogie pianist's left hand. The triplet feel is present throughout, each beat divided into three. Therefore, the 8th notes are swung, the first one of each pair getting twice the time value of the second. At B, cover the double stop on the 4th and 5th strings by barring with fingers one, two and three. There are some cool jazz-inspired licks in the solo section that will translate well into other songs.

HARLEM NOCTURNE - More interesting harmonically than most surf tunes (and surfing at night in Harlem would be interesting) this is a very gratifying song to play. Much use of arpeggiated chords. When they're spelled out as separate notes try cross-picking them, i.e., using alternate down and up strokes across the strings. The whole tone scale passages just before the first endings are played with straight eighth notes each beat is divided evenly in half.

HONKY TONK - This is a basic blues form, recorded by many artists over the years. The "twangy" Duane Eddy version starts with an accompaniment figure stolen directly from a boogie-woogie pianist's left hand. Play it with alternating up and down strokes. The record's in the key to F, so put a capo on the first fret and play it in E to get those ringing open notes.

IT'S LATE - This one's driven by a stiff right hand. The solo contains a lick that applies to maybe 500 other songs. Bend the third string from the seventh to the ninth fret, then bar the fifth fret with your first finger, and play the second and first strings.

KING OF THE SURF GUITAR - This song is such an homage to Dick Dale that you'd swear he wrote it. It's a good exercise in switching back and forth between rhythm and lead playing. Keep the rhythm playing tight and controlled, then attack the lead stuff with abandon. At the end is a 3rd string bend an octave above the one at the beginning, easier to do up the neck than in open position.

LET'S GO - There's a lot of imaginative soloing in this one. Try the 16th note licks very slowly at first, and try to maintain clarity as you pick up speed. (With 16th notes, each beat is divided into four. Count it as "one-e-and-a, two-e-and-a", etc.) Toward the end, the basic theme is broadened so that you hold the whole chord down while you pick the single notes. The tablature is done for a "Drop D" tuning where the 6th string is tuned down a whole step.

LET'S GO TRIPPIN' - A playful tune with a lot of octaves, syncopated rhythms and quick arpeggios over three-note chords. The staccato notes and chords (with the dots above them) should be played as quick bursts, silenced as soon as they're played by lifting the left-hand fingers just enough to deaden the strings.

MISIRLOU - Tremolo City. It's all up and down one string, so the left hand is no problem, but it can be exhausting to keep that flutter picking going with the right hand. Hang on tight to the pick and make the action come from your wrist, not from your elbow.

OUT OF LIMITS - A quirky record with a strangely familiar touch of eeriness. I've written two lines of music at once at the organ entrance, but they can be played by one guitar at the same time.

PENETRATION - Who knows what they were referring to with the title. The whole song is relatively easy, unless you're playing on an acoustic and can't reach the 22nd fret. The muted sections represent a rhythm guitar part which continues throughout.

PEPPERMINT MAN - The tendency here will be to rush ahead of the beat. Lay back on it and try to play on the late side of every beat (although rushing is so common on Surf Era recordings that it could be considered a stylistic feature). There's a 6th string hammer-on on an F7 chord. Grab the whole chord first, then hammer from the open 6th string to the 1st fret.

RUMBLE - Link Wray's classic of no-frills roots rock. There are a couple of measures of "scooped tremolos" in the second ending. Keep the rapid up and down strokes going with the right hand while sliding up to the twelfth fret, rapidly down to the eleventh and up to the twelfth, then again, etc.

RUNAWAY - Another song in which the strumming guitar is prominent in the mix. The organ solo sounds terrific on guitar and is impressive at parties.

SLIPPIN' AND SLIDIN' - The transcription switched back and forth between the piano and saxophone parts. The sax solo turns out to contain some great guitar licks.

SLOOP JOHN B - A Calypso/Folk strum works well against the melody. The broken-chord organ line at the beginning makes a good accompaniment pattern for other songs as well.

SURF BEAT - Basic Garage-Surf, you could almost play it all on one string. Don't. The tremolo over the B chord is fast flutter-picking, down-up-down-up, four strokes per beat. Mind the 3rd string bends, whole step or half step, and strive not to overbend the pitch.

SURFER'S STOMP - Same drum beat as in "Balboa Blue", and written by the same guy, oddly enough. The toughest thing here is the tremolo technique, flutter-picking a melody. Tighten your wrist, but try not to tense up your whole arm.

SURFIN' SAFARI - If you've got a garage, you can play this song. Finger the whole bar chord, then play just the indicated strings. The solo, like most surf guitar solos, can all be played at one position on the neck.

TEQUILA - The strident strumming that starts this tune can be played throughout. Some of the accompaniment figures are muted - that is muffled while you play them by pressing the heal of your right hand on the bridge.

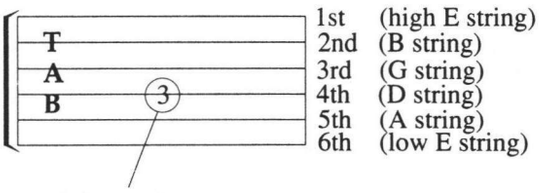
TORQUAY - Start this one with the heal of your right hand dampening the strings at the bridge. If you play an acoustic guitar, this technique will mean you pick behind the sound hole. Later, when the main theme returns, let the strings ring. This is a good study in contrast between low single notes and high 1st-and-2nd string double stops (two notes played at once).

WALK DON'T RUN - Alternating down and up strokes are important for playing the melody smoothly. Also, there are two kinds of vibrato being used; one is the more obvious jiggling of the vibrato bar, the other produced by rapidly rocking the finger back and forth on the fretboard like a cellist.

THE NOTATION

Each guitar part is written in both musical notation and guitar tablature.

The tablature tells you which strings should be played at which frets. The six lines of the staff correspond to the strings of the guitar, first string at the top, and the numbers written on the lines indicate which frets should be fingered.

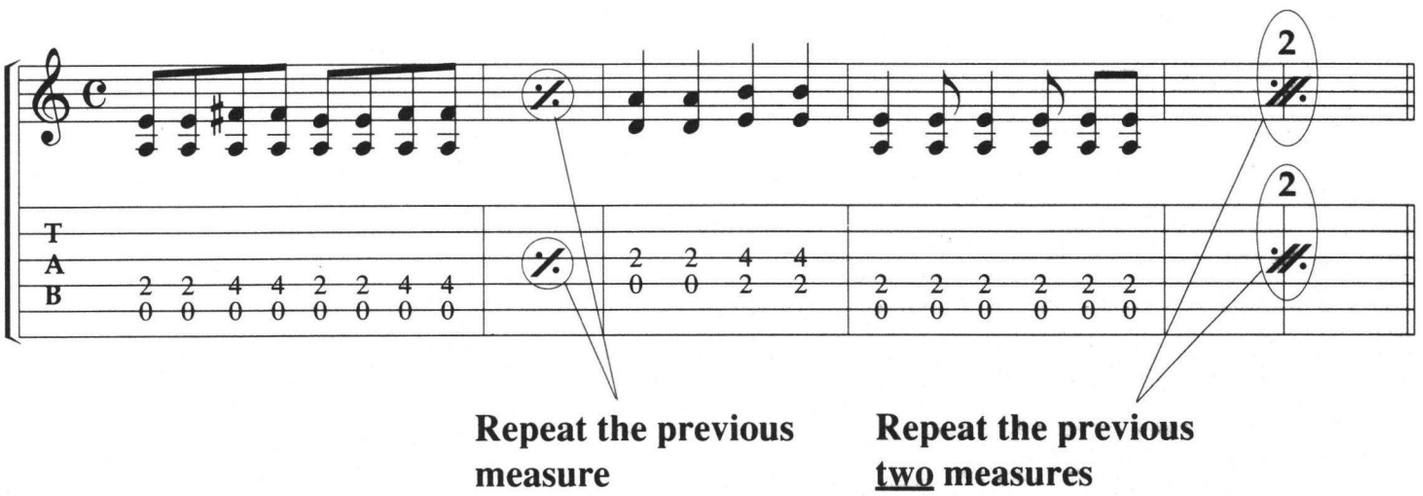


4th string,
3rd fret

The numbers in the tablature staff should be played with the same rhythm that is written in the musical notation staff. (If you're unfamiliar with musical notation, the best plan is to listen to and play along with the recording of the song.) Numbers that are stacked on top of one another should be fingered and played simultaneously as a chord.

I have not indicated left hand fingering. If you play through a line two or three times, the correct (that is, easiest) fingering should become apparent. Where I felt it was important, I've indicated up and down pick strokes by using the symbols ∧ and ∨ above the notes.

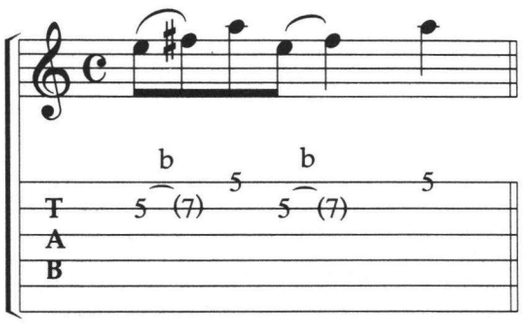
Rock and roll is repetitive: that's part of its charm. There are symbols used throughout to indicate repeating the previous measure, or the previous two measures.



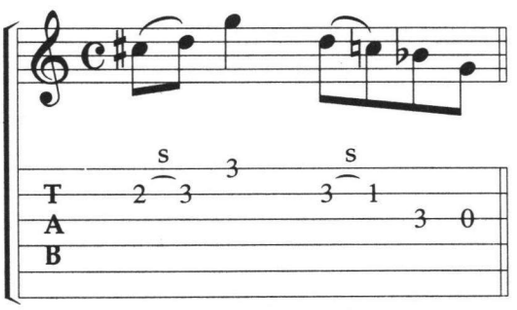
The symbol 8va means that the indicated passage should be played up an octave from where it's written. The tablature takes care of that for you.

Here is the tablature for some common guitar techniques:

BENDS - Finger the string at the fret shown and bend it upward to produce the note that would ordinarily be heard at the fret number in parenthesis. This usually occurs on the first three strings. If the number in parenthesis appears first, bend the string before you play it. Then with the bent note sounding, relax the string back into its fretted position.



SLIDES - Finger the string at the fret shown and, without lifting your finger, slide up or down to the next indicated fret.

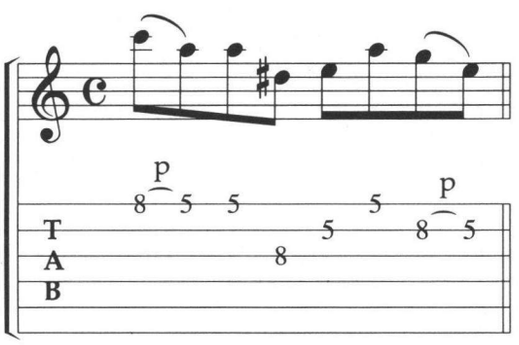


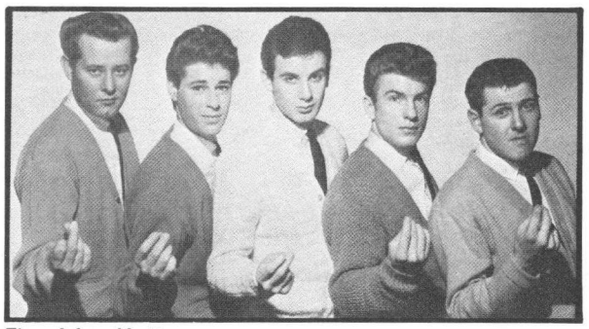
If no fret number is shown before the slide, start a fret or two away and slide quickly to the indicated fret. Or slide away from the indicated fret to an undetermined fret, lifting your finger as you go to mute the string.

Any of these slides can be performed on single strings or with whole chords.

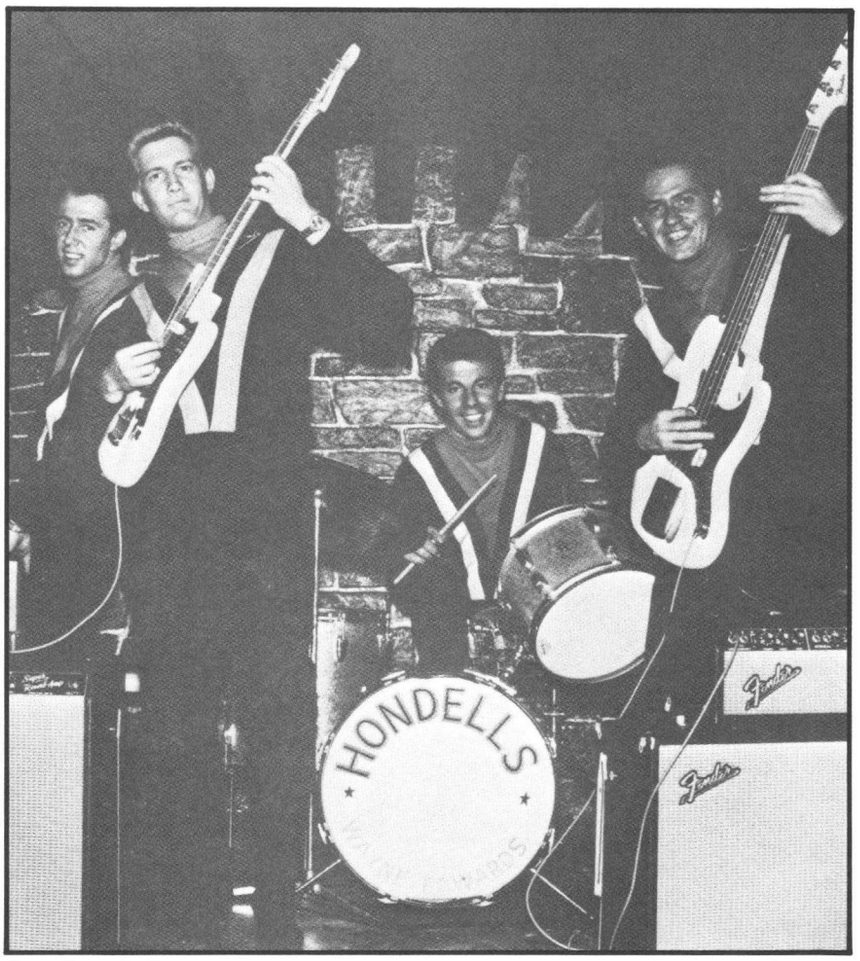
HAMMER-ONS - Finger the string at the fret shown and produce the next note not by picking it with the right hand, but by hammering a finger of your left hand onto the indicated fret.

PULL-OFFS - Finger the string simultaneously at the fret shown and at the next fret shown. Pick the first note, and produce the next note by plucking the string with the left-hand finger you're pulling off.

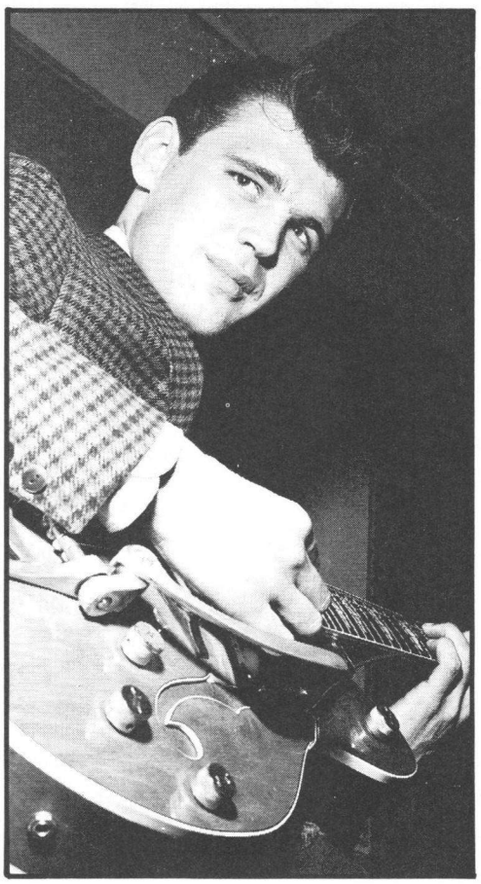




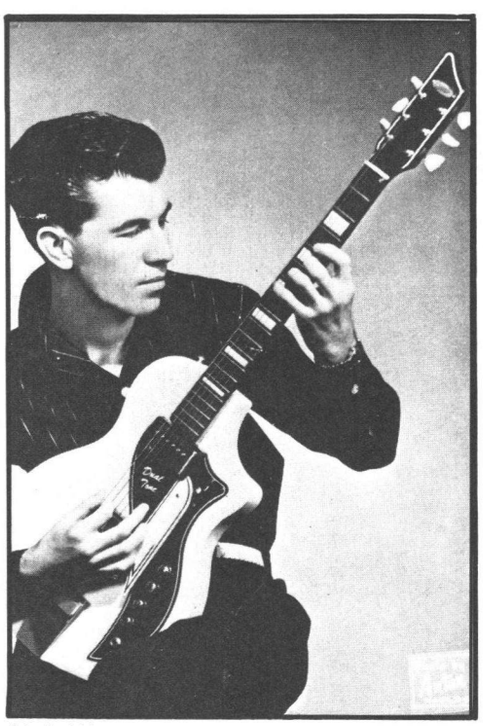
The Mar-Ketts



The Hondells



Duane Eddy



Link Wray

The Ventures

The Crossfires

The Dartells

Jody Reynolds

The Fireballs

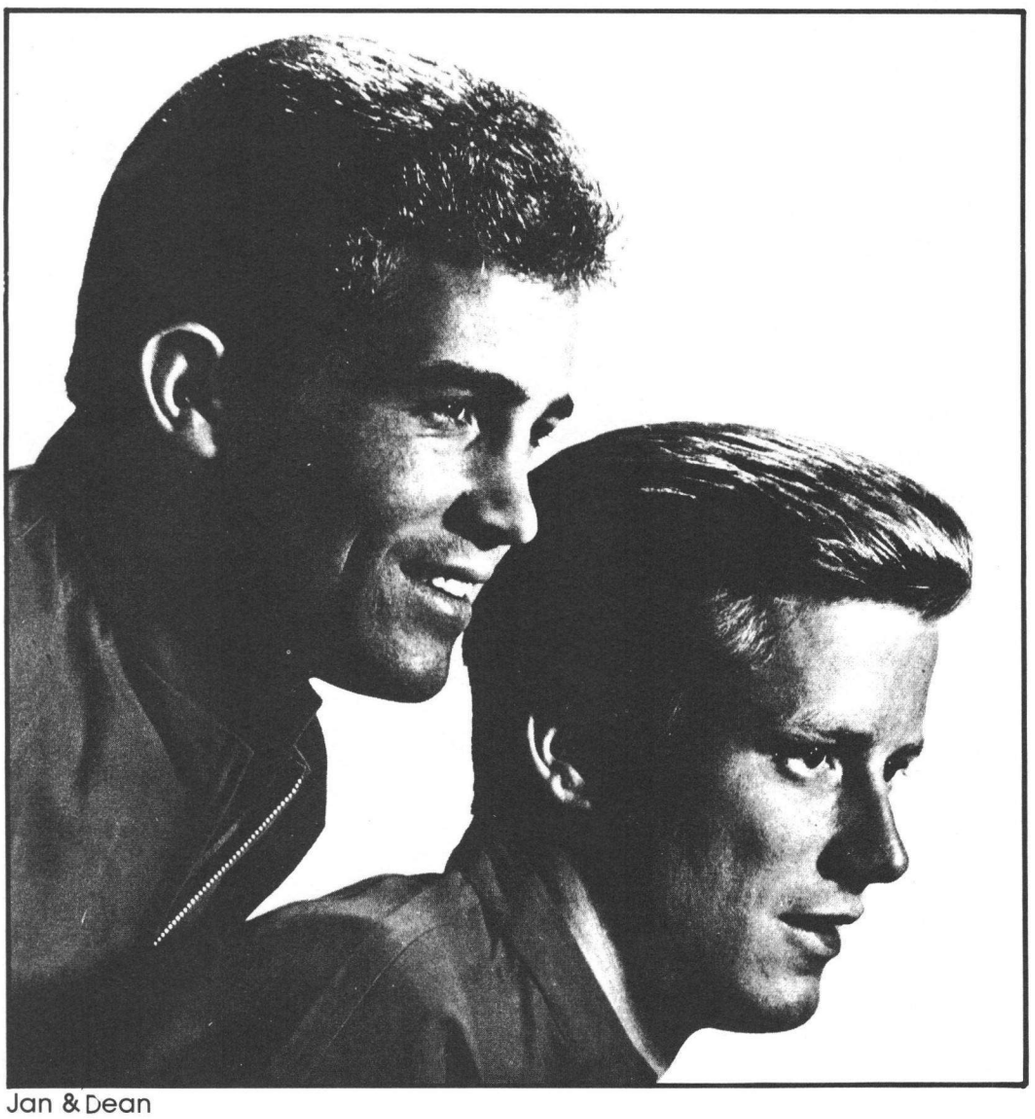
The Standells

Eddie Cochran

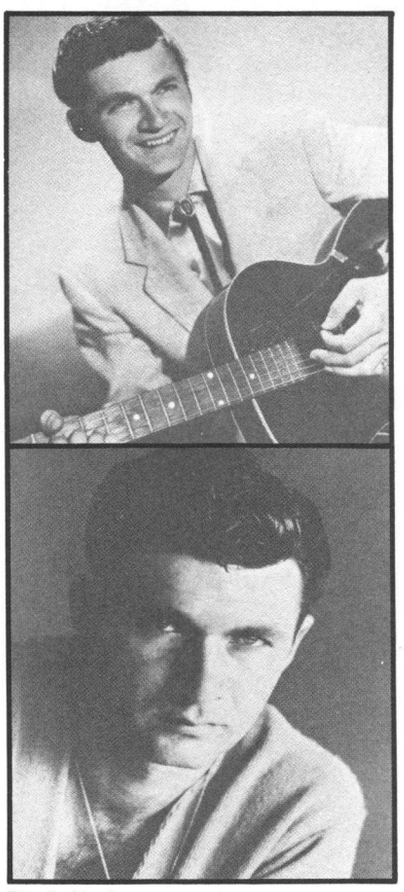
The Beach Boys

The Champs

The Challengers



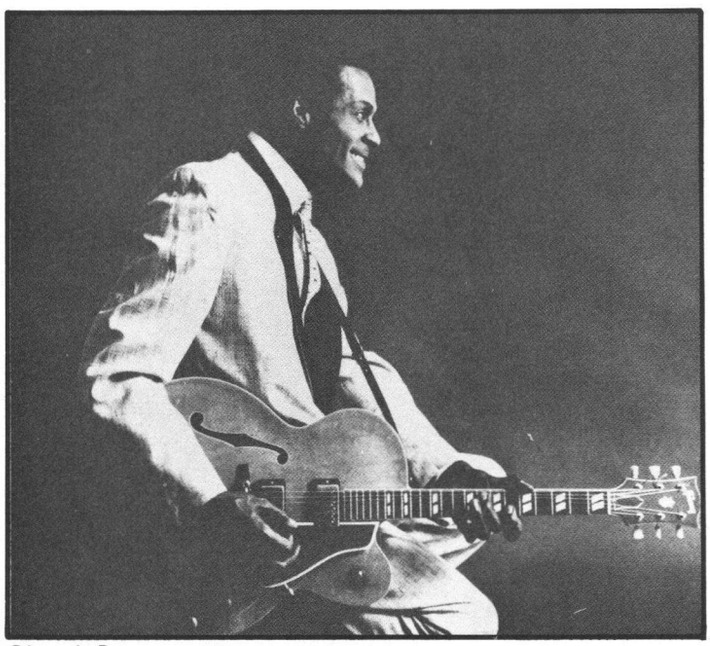
Jan & Dean



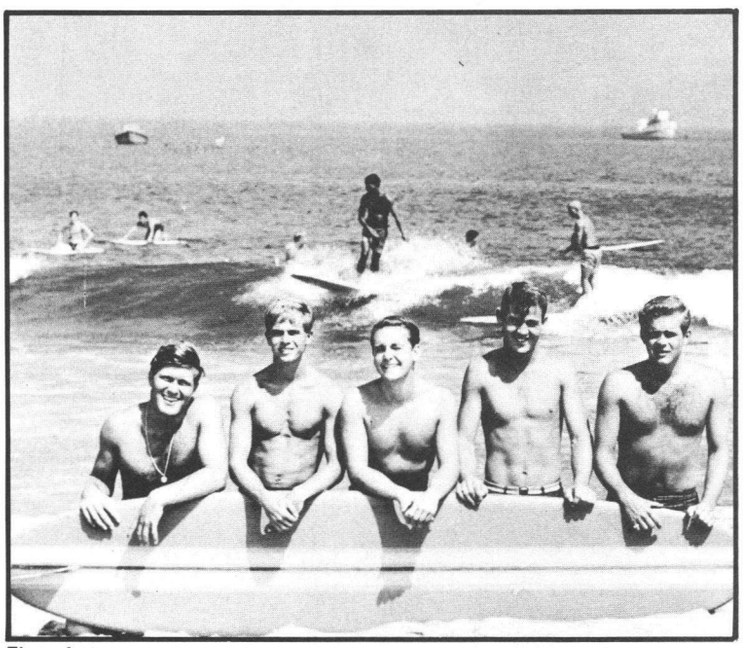
Dick Dale

The Rivieras

The Kingsmen



Chuck Berry



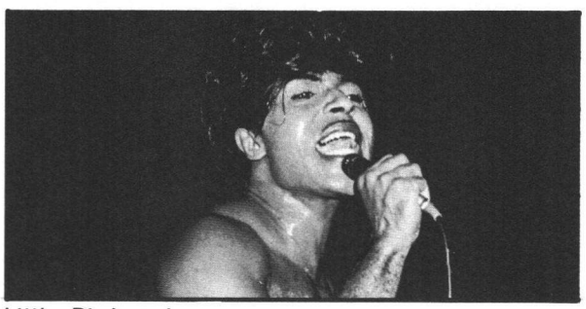
The Astronauts

Del Shannon

The Routers

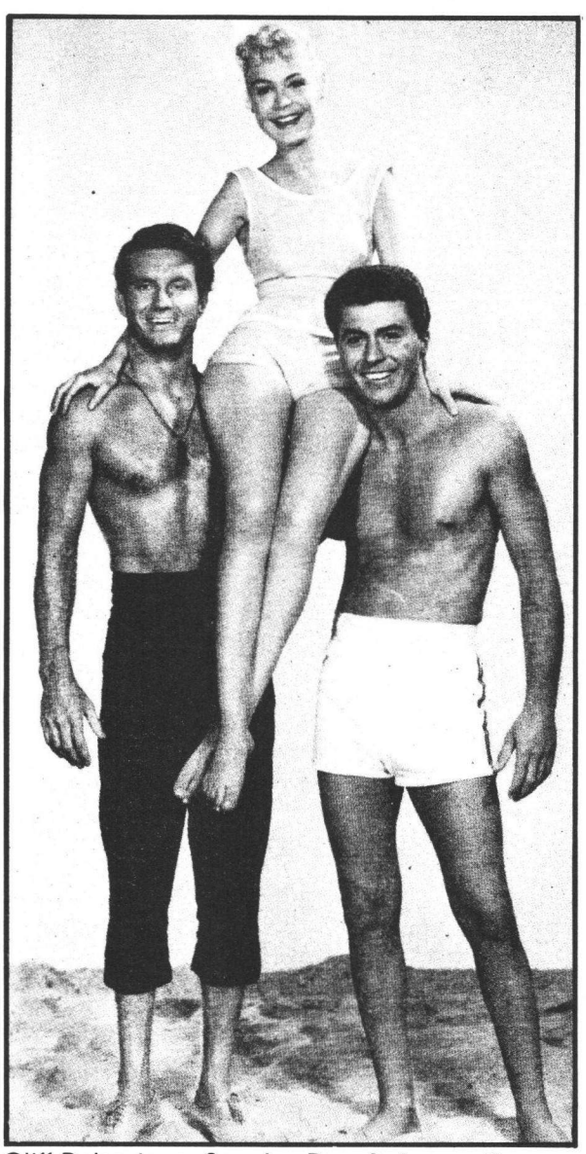
The Surfaris

Ricky Nelson



Little Richard

The Viscounts



Cliff Robertson, Sandra Dee & James Darren
From The Picture "Gidget"

The Trashmen

MISIRLOU

Transcribed Off The Recording by The Beach Boys

Guitar Tablature Transcription
by
Roy Zimmerman

English Lyrics by
F. Wise, M. Leeds & S. K. Russell
Spanish Lyrics by
J. Pina
Title & Music by
N. Roubanis

©1941 and renwed 1969 MISIRLOU MUSIC, INC.
This arrangement ©1991 MISIRLOU MUSIC, INC.
All Rights Reserved

E
trem.
T
A
B
F
E
trem.
F
E
(2x fade out)
E
A
trem.
G
F
3
E
F
3
E
h p
s
p

F
E
(Guit. solo)
trem.
F
E
F
E
to A

TEQUILA

Transcribed Off The Recording by THE CHAMPS

Guitar Tablature Transcription
by
Roy Zimmerman

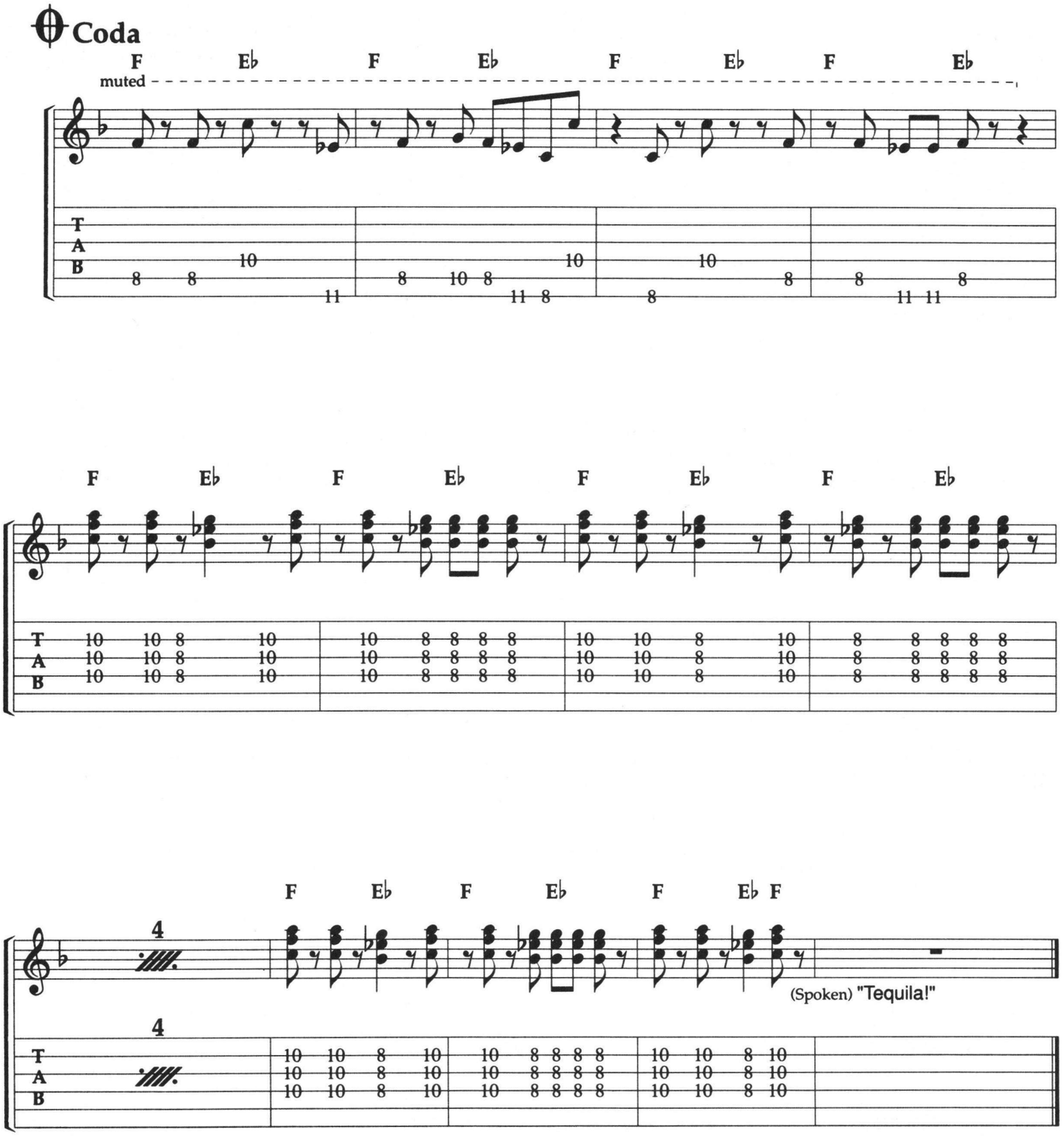
By
Chuck Rio

©1958 and renewed 1986 GULFSTAR COMMUNICATIONS, INC.
This arrangement ©1990 GULFSTAR COMMUNICATIONS, INC.
All Rights Reserved

F
E♭
A
B♭7
trem.

B♭7
F
2
2
trem.
G
C
tacet
F
E♭
(Spoken) "Tequila!"
F
E♭
F
E♭
F
E♭
F
E♭
F
E♭
F
E♭
2nd X
to Coda
F
E♭
F
E♭
T
A
B

F Eb F Eb F Eb F Eb
h p h p h p h p h p
F Eb F Eb F Eb
h p h p h p h p
trem.
F Eb F Eb F Eb F Eb
trem.
F Eb F Eb F Eb F Eb
to A
h p h p
T
A
B


Coda
F
E♭
muted
T
A
B
(Spoken) "Tequila!"

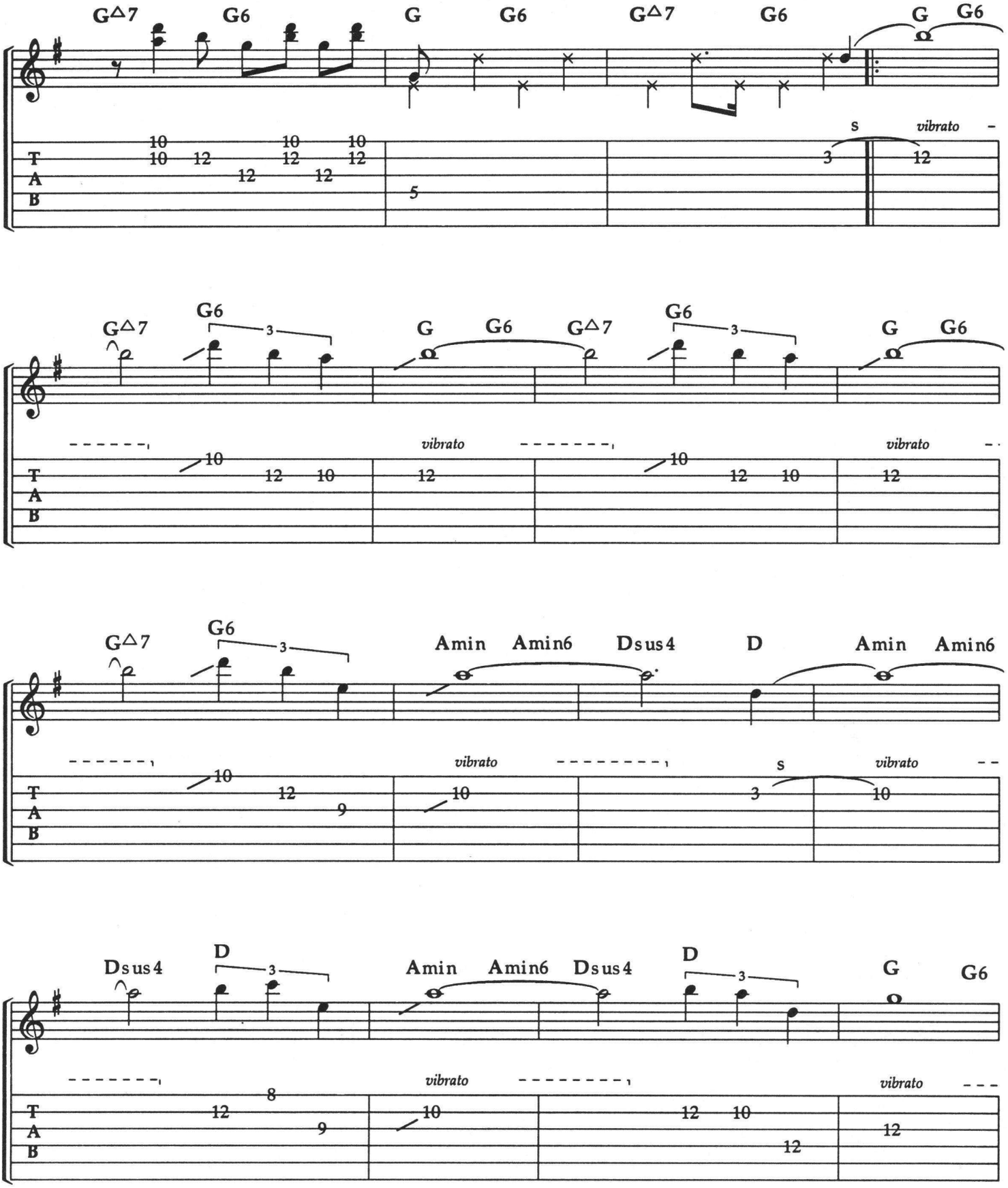
BALBOA BLUE

Transcribed Off The Recording by THE MAR-KETS

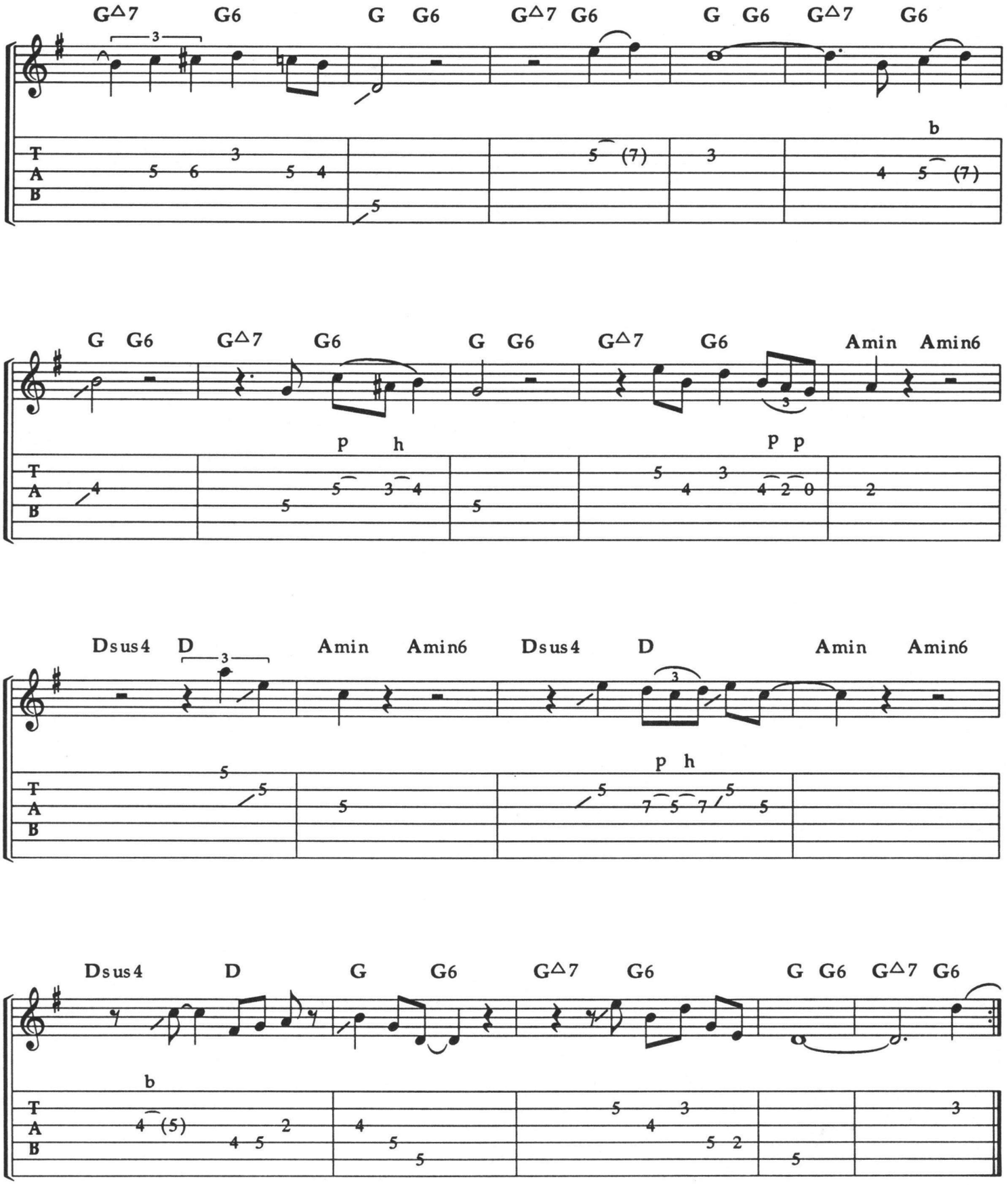
Guitar Tablature Transcription
by
Roy Zimmerman

by
Joe Saraceno and J.S. Murphy

©1962 and renewed 1990 LOCK MUSIC CO.
This arrangement ©1992 LOCK MUSIC CO.
All Rights Reserved


G△7 G6 G G6 G△7 G6 G G6
s vibrato
G△7 G6 G G6 G△7 G6 G G6
vibrato vibrato
G△7 G6 Amin Amin6 Dsus4 D Amin Amin6
vibrato s vibrato
Dsus4 D Amin Amin6 Dsus4 D G G6
vibrato vibrato

2nd x, fade
G△7 G6 G G6 G△7 G6 G G6
G△7 G6 G G6 G△7 G6 G G6
G△7 G6 Amin Amin6 Dsus4 D Amin Amin6
b b
Dsus4 D Amin Amin6 Dsus4 D G G6

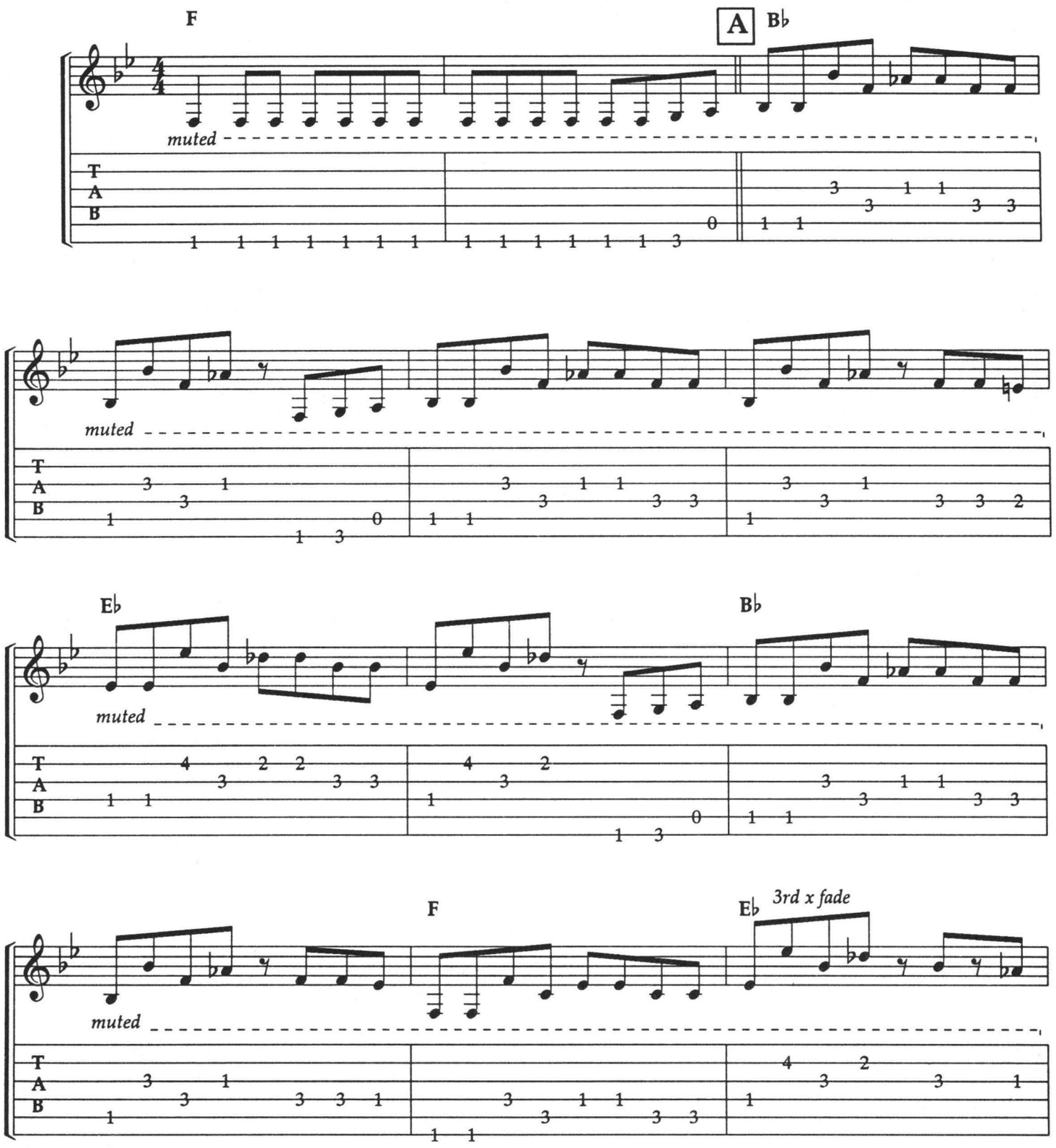

G△7 G6 G G6 G△7 G6 G G6 G△7 G6
G G6 G△7 G6 G G6 G△7 G6 Amin Amin6
Dsus4 D Amin Amin6 Dsus4 D Amin Amin6
Dsus4 D G G6 G△7 G6 G G6 G△7 G6

BULLDOG

Transcribed Off The Recording by THE FIREBALLS

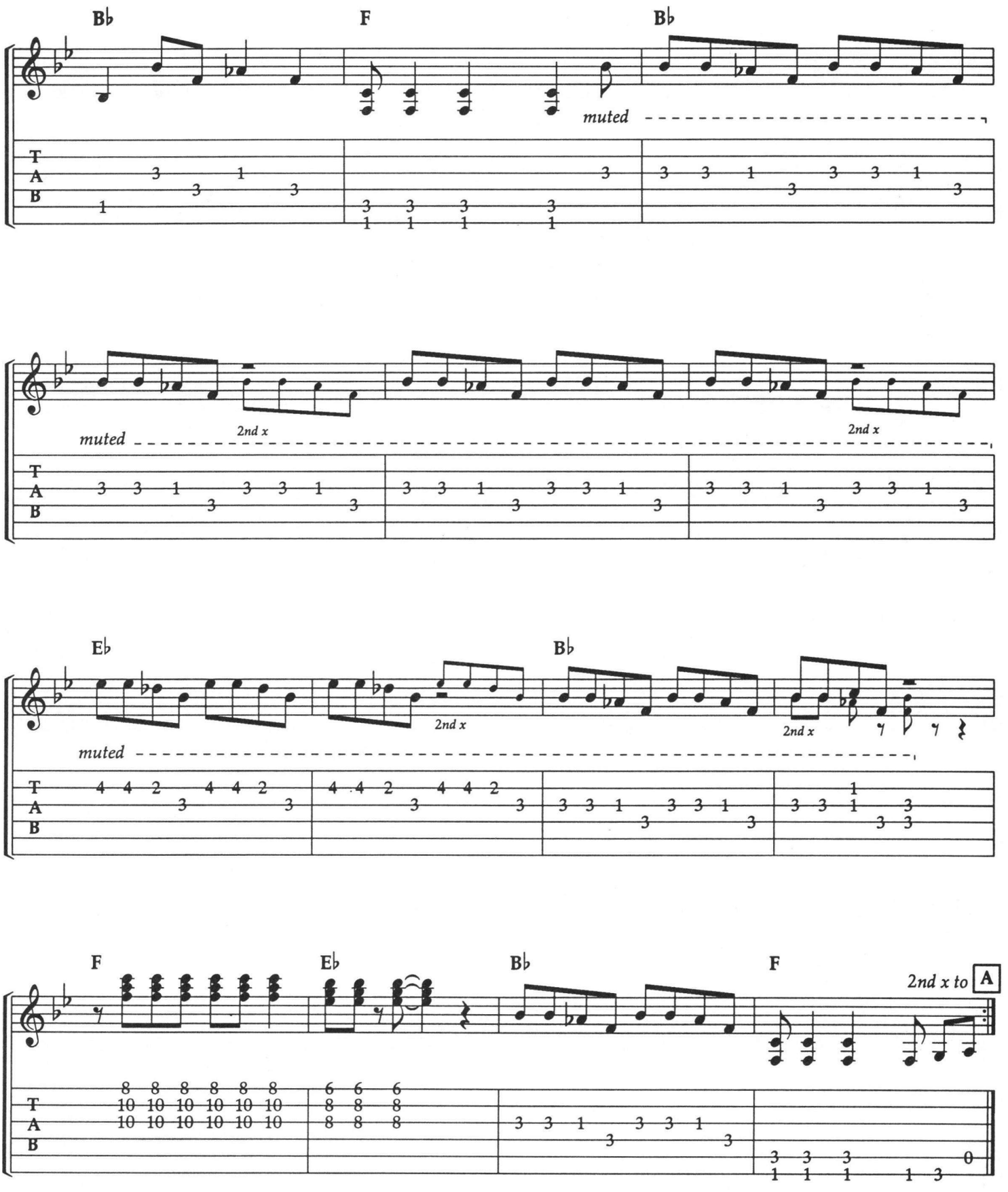
Guitar Tablature Transcription
by
Roy Zimmerman

by
George Tomaco



©1959 and renewed 1987 DUNDEE MUSIC
This arrangement ©1992 DUNDEE MUSIC
All Rights Reserved

B♭
F
2nd x to
A
B♭
muted
E♭
B♭
F
E♭


B♭
F
B♭
muted
2nd x
muted
2nd x
2nd x
E♭
B♭
2nd x
2nd x
muted
F
E♭
B♭
F
2nd x to A

ENDLESS SLEEP

Transcribed Off The Recording by JODY REYNOLDS

Guitar Tablature Transcription
by
Roy Zimmerman

Words and Music by
Jody Reynolds and Dolores Nance

E
h
E
1. The night was black, Rain fal - lin' down
2. Why did we quar - rel?, Why did we fight?
3. Ran in the wa - ter, Heart full of fear.
Looked for my ba - by, She's no - where a - round
Why did I leave her a - lone to - night?
There in the break - ers I saw her near
h
h

©1958 ELIZABETH MUSIC and JOHNSTON-MONTEI, INC.
This arrangement ©1991 ELIZABETH MUSIC and JOHNSTON-MONTEI, INC.
All Rights Reserved

E
Traced her foot-steps down to the shore 'fraid she's gone for
That's why her foot-steps ran in-to the sea. That's why my ba-by has
Reached for my dar-ling, held her to me stole her a-way from the
h
h
B E A
ev-er-more. I looked to the sea and it seemed to say
gone from me.
an-gry sea.
3
E B E A
"I took your ba-by from you a-way"
(You) (me)
1.,2. I heard a voice
3. My heart cried out
T
A
B

E
1.&2.
B
E
cryin' in the deep.
she's mine to keep.
"Come join me ba-by in my end-less sleep.
I saved my ba-by from an end-less sleep.
h
T
A
B
E
3.
B
B
E
(repeat and fade)
end - less sleep.
end - less sleep.

GUITAR BOOGIE SHUFFLE

Transcribed Off The Recording by THE VIRTUES

Guitar Tablature Transcription
by
Roy Zimmerman

by
Arthur Smith

©MCMXLVI and MCMLIX SHAPIRO, BERNSTEIN & CO., INC.
This arrangement ©1992 SHAPIRO, BERNSTEIN & CO., INC.
All Rights Reserved

B
E
1.
E
2.
E
B
E
A
E

B
E
A
E
B
h p

E
A
E
B
E

A
E
B
E
A
E
B
E

A
E
B
E
to A

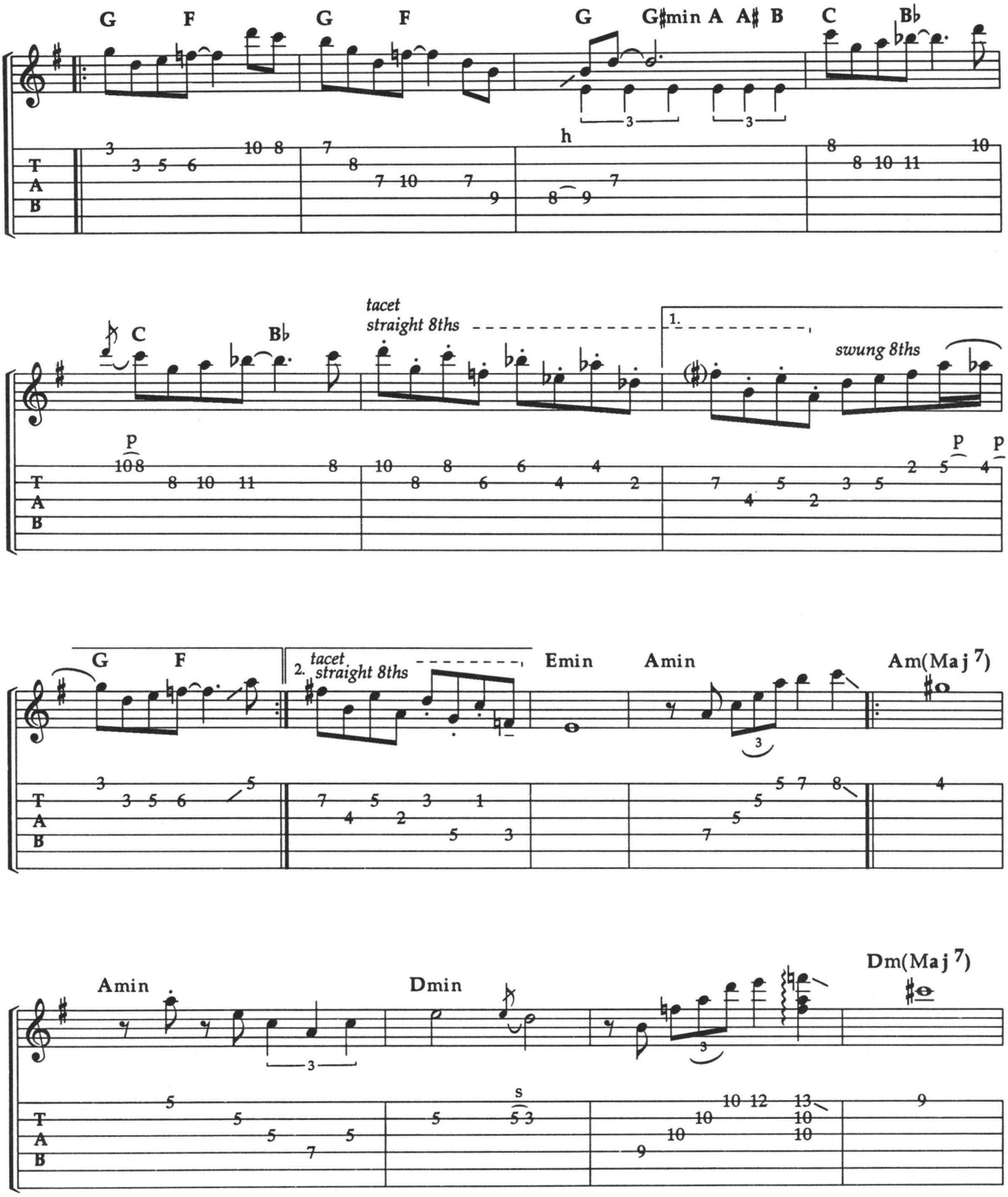
HARLEM NOCTURNE

Transcribed Off The Recording by THE VISCOUNTS

Guitar Tablature Transcription
by
Roy Zimmerman

Words by Dick Rogers
Music by Earle Hagen

©MCMXL, MCMLXVI, MCMLI SHAPIRO, BERNSTEIN & CO., INC.
This arrangement ©1992 SHAPIRO, BERNSTEIN & CO., INC.
All Rights Reserved


G F G F G G♯min A A♯ B C B♭
h
C B♭
tacet
straight 8ths
1.
swung 8ths
p p p
G F
2. tacet
straight 8ths
Emin Amin Am(Maj 7)
Amin Dmin Dm(Maj 7)
T A B

Dmin
straight 8ths
Amin
1. Amin
2. Amin
C
B♭
C♯
D
D♯
E
F
E♭
tacet
straight 8ths
1.
swung 8ths
2. tacet
straight 8ths
Emin
to A

HONKY TONK

Transcribed Off The Recording by DUANE EDDY

Guitar Tablature Transcription
by
Roy Zimmerman

Words and Music by
Bill Doggett, Billy Butler,
Shep Shepard and Clifford Scott

©1956 and renewed 1984 W&K PUBLISHING CORP. and ISLIP PUBLISHING CO.
This arrangement ©1991 W&K PUBLISHING CORP. and ISLIP PUBLISHING CO.
All Rights Reserved

1.
E7
B7
2.
E7
B7
E7
A7
E7
E7
A7
E7
B7
A7
T
A
B

E7
B7
E7
A7
E7
A7
h p
h p
T
A
B

E7
B7
A7
E7
B7
E7
A7
E7
A7
trem.
trem.
trem.

A7
E7
B7
A7
E7
B7
h p
b b
2 (3) 2 (3)
etc.
T
A
B

KING OF THE SURF GUITAR

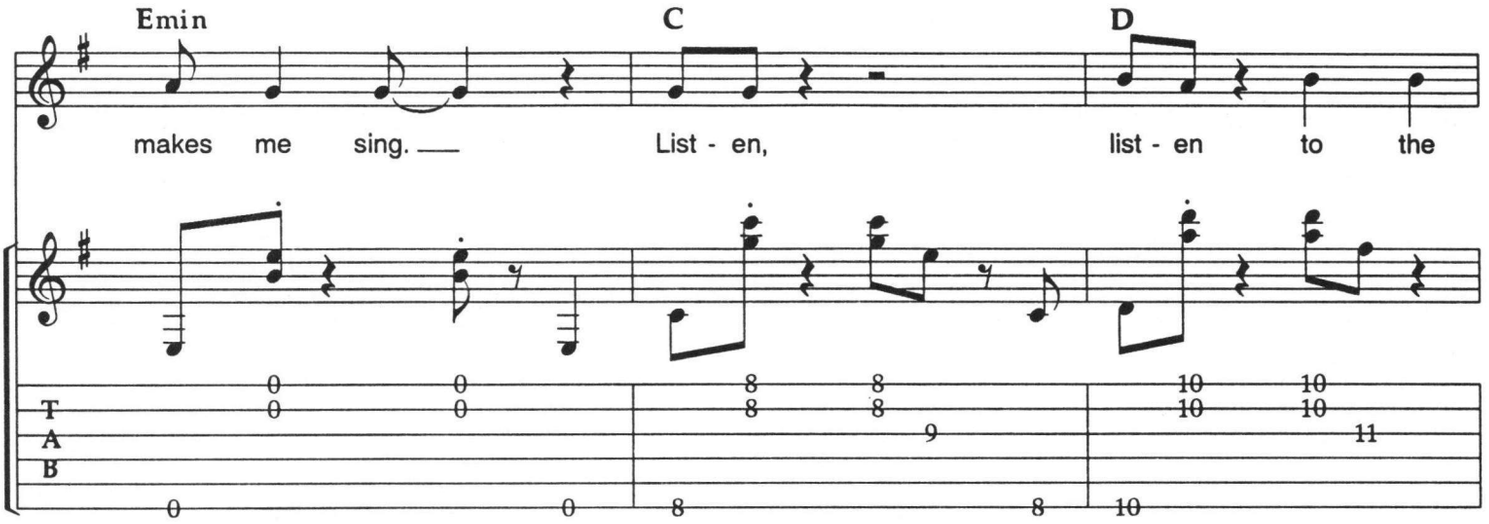
Transcribed Off The Recording by DICK DALE & THE DEL-TONES

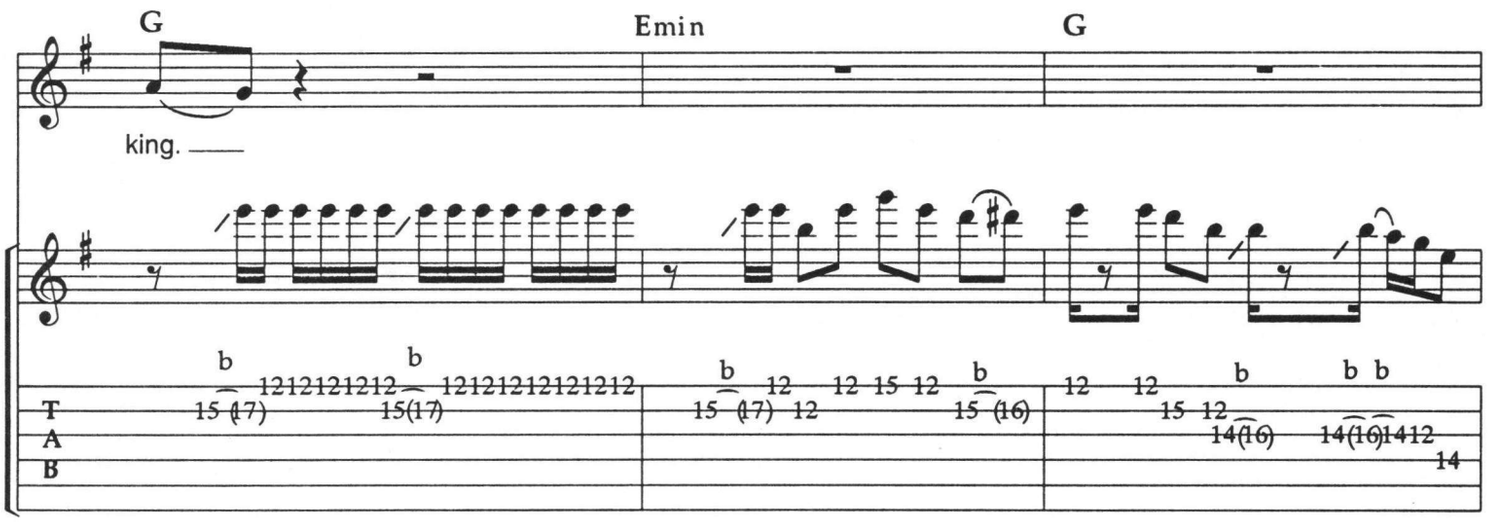
Guitar Tablature Transcription
by
Roy Zimmerman

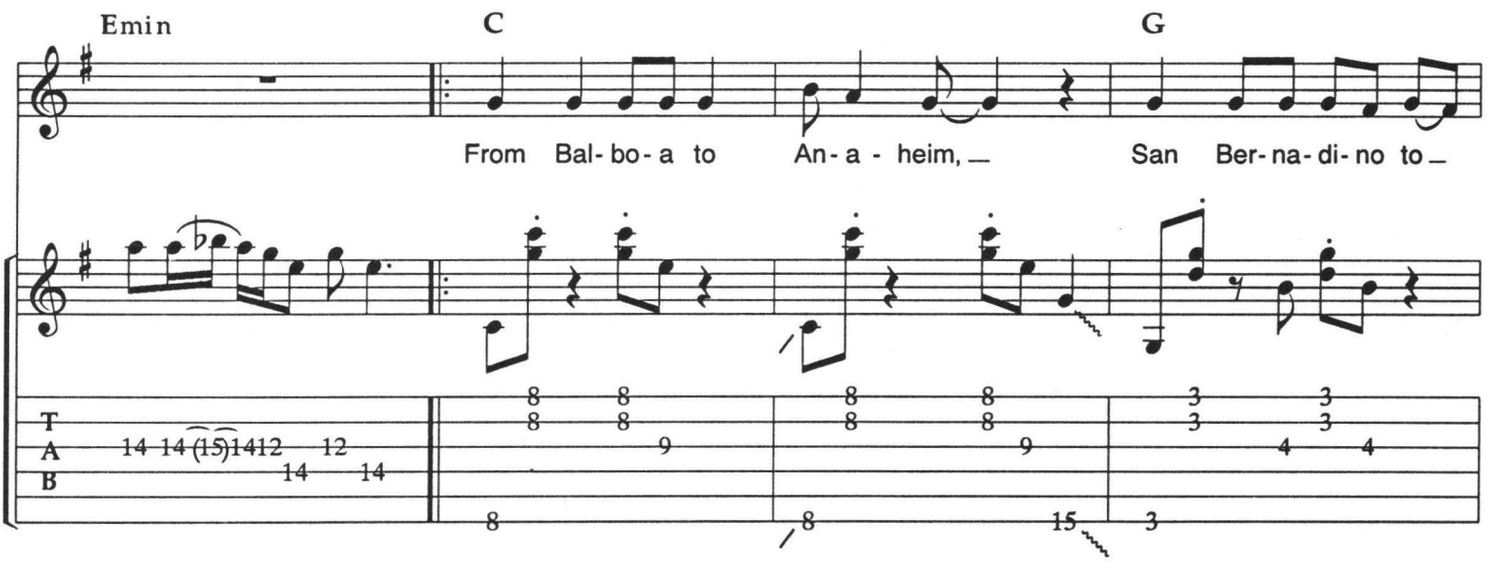
Words and Music by
Alonzo B. Willis III

©1963 and renewed 1991 BLOOR-HOFFMAN HOUSE MUSIC and SURMON MUSIC
This arrangement ©1991 BLOOR-HOFFMAN HOUSE MUSIC and SURMON MUSIC
All Rights Reserved

C
D
G
List - en,
list - en
to
the
king.
Emin
G
Emin
G
Emin
G
Oh
how
he
can
pluck
these
strings.
Oh
how
he

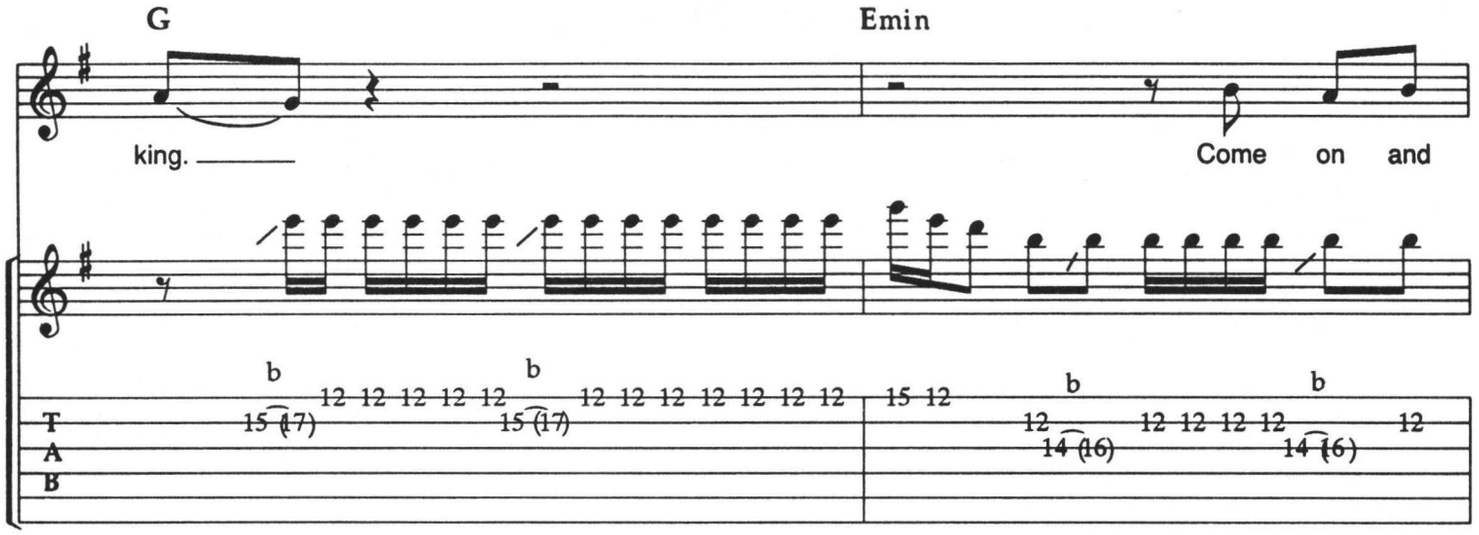

Emin
C
D
makes me sing.
List - en,
list - en to the

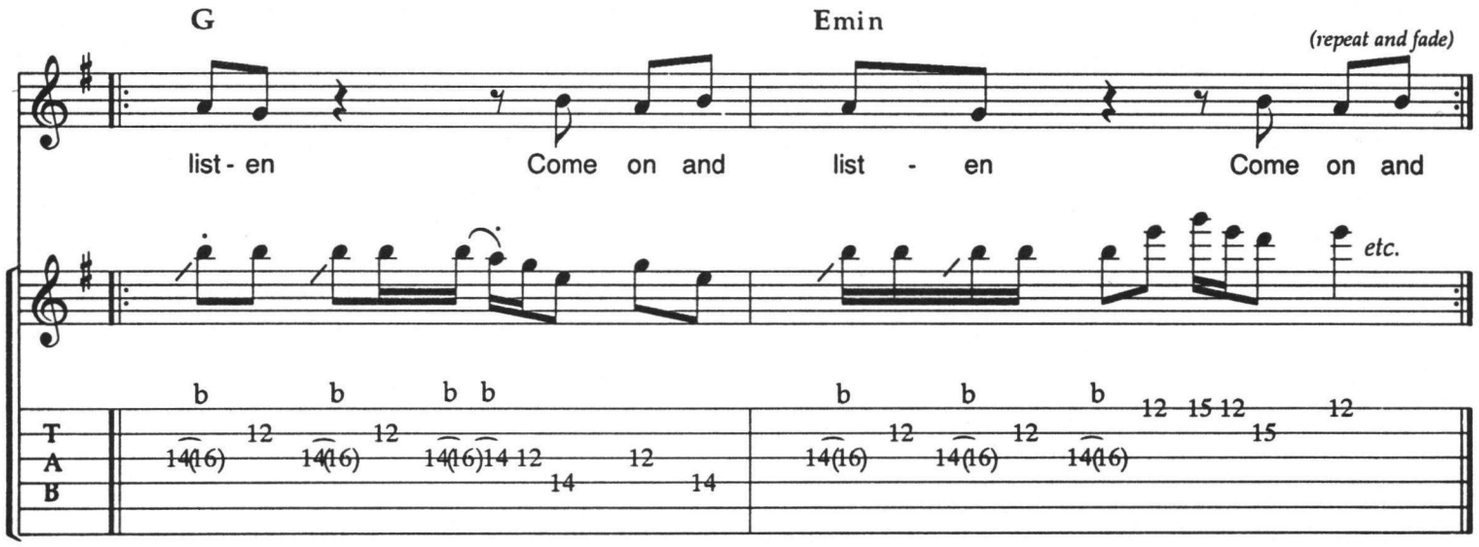

G
Emin
G
king.


Emin
C
G
From Bal- bo- a to
An- a - heim,
San Ber- na- di- no to

C
A
Riv - er - side, all the kids in old L. A. love to hear
D
1.
G
Emin
Dick Dale play.
G
Emin
C

D
G
2.
G
Emin
G
List - en to the king of the surf guit - ar.
List - en to the king of the
approx.
Emin
C
D
surf guit - ar.
List - en,
list - en to the
approx.


G
Emin
king.
Come on and


G
Emin
(repeat and fade)
list - en
Come on and
list - en
Come on and
etc.

IT'S LATE

Transcribed Off The Recording by RICKY NELSON

Guitar Tablature Transcription
by
Roy Zimmerman

Words and Music by
Dorsey Burnette

©1958 MATRAGUN MUSIC. INC.
This arrangement ©1991 MATRAGUN MUSIC. INC.
All Rights Reserved

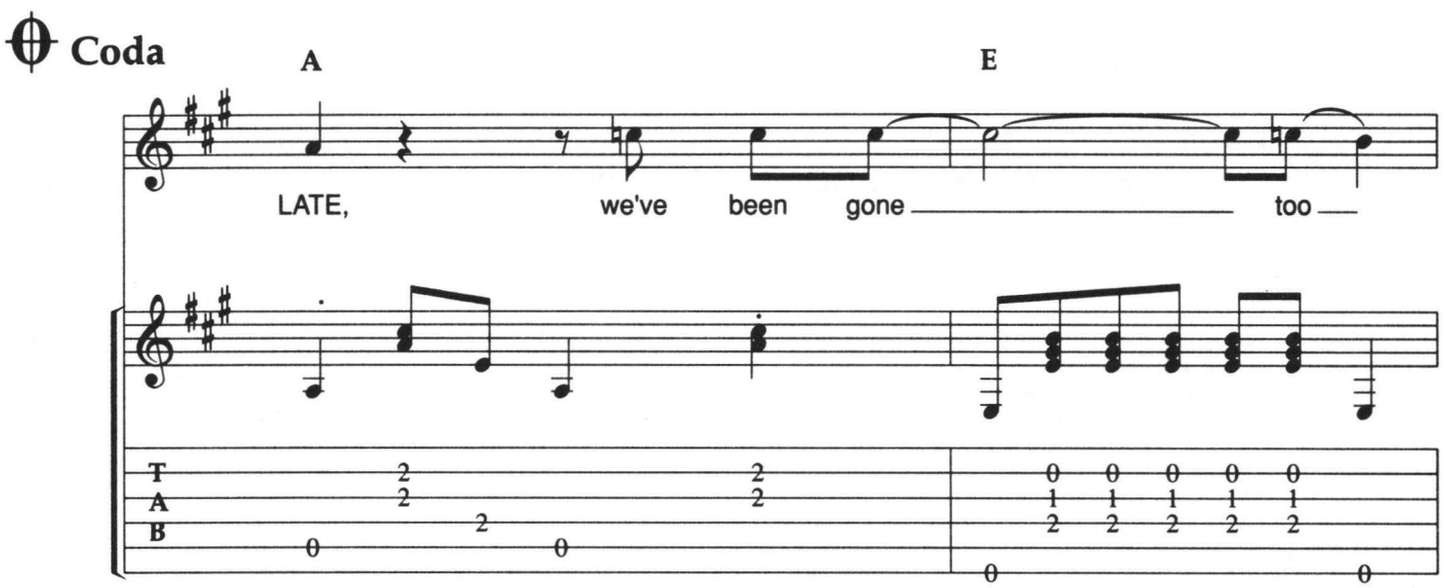
E A A D A
too long. — Too bad, We should have checked our time; — Can't
A E A A
phone, we've done spent ev - 'ry dime. — IT'S LATE, we're 'bout to
D A A E A
run out of gas; — IT'S LATE, we got - ta get home fast. — Can't
h

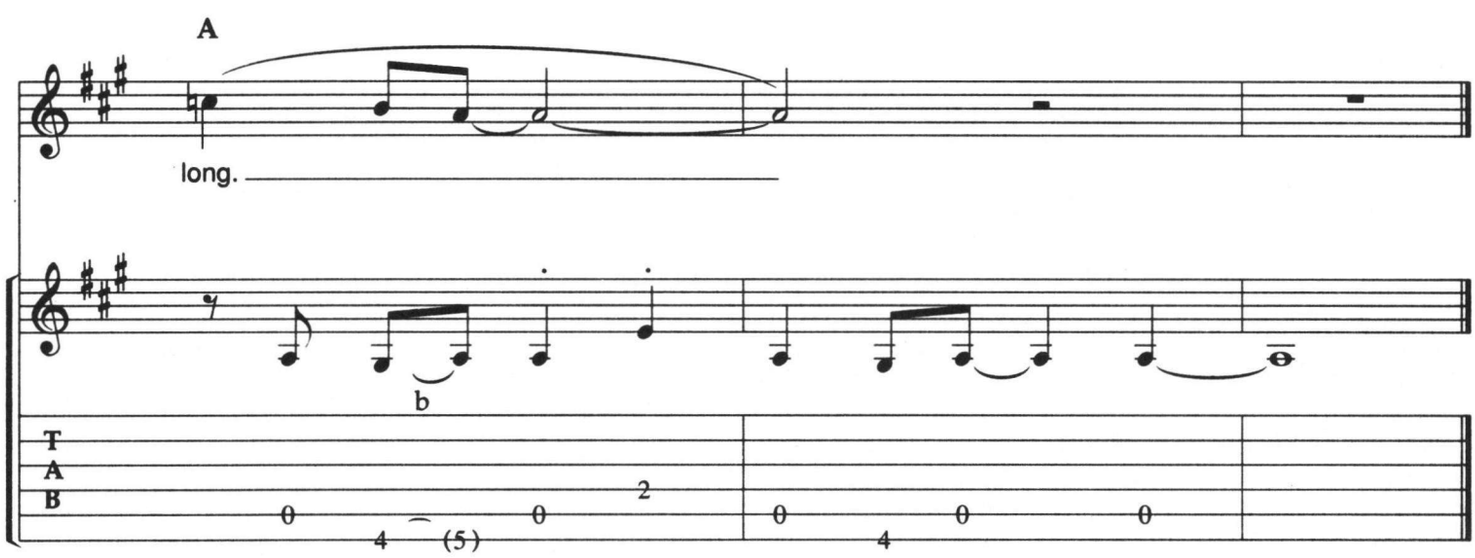
A
D
A
speed, We're in a slow down zone. Ba - by, look at that clock. Why
E
A
D
A
can't it be wrong? If we could have left home at a quar - ter to nine, We
p
E
A
D
would have had fun and plen - ty of time, But we got start - ed just a

A
B
E
lit - tle bit late. I hope this won't be our last date. IT'S
A
D
A
A
LATE, Is that the moon we see? Can't be, looks like the
E
A
A
D
A
sun to me. IT'S LATE, I hate to face your dad. Too

A E A A
bad, I know he's gon - na be mad. IT'S LATE, we got - ta
D A 2nd X to Coda A E A
get on home; IT'S LATE, we've been gone too long.
A D A A E A

A
D
A
A
E
A


Coda
A
E
LATE, we've been gone too


A
long.

K - 39

Transcribed from the Recording by The Challengers on the Rhino CD "History of Surf Music—The Instrumental Hits"

Guitar Tablature Transcription
by
Roy Zimmerman

by
R. M. Burns

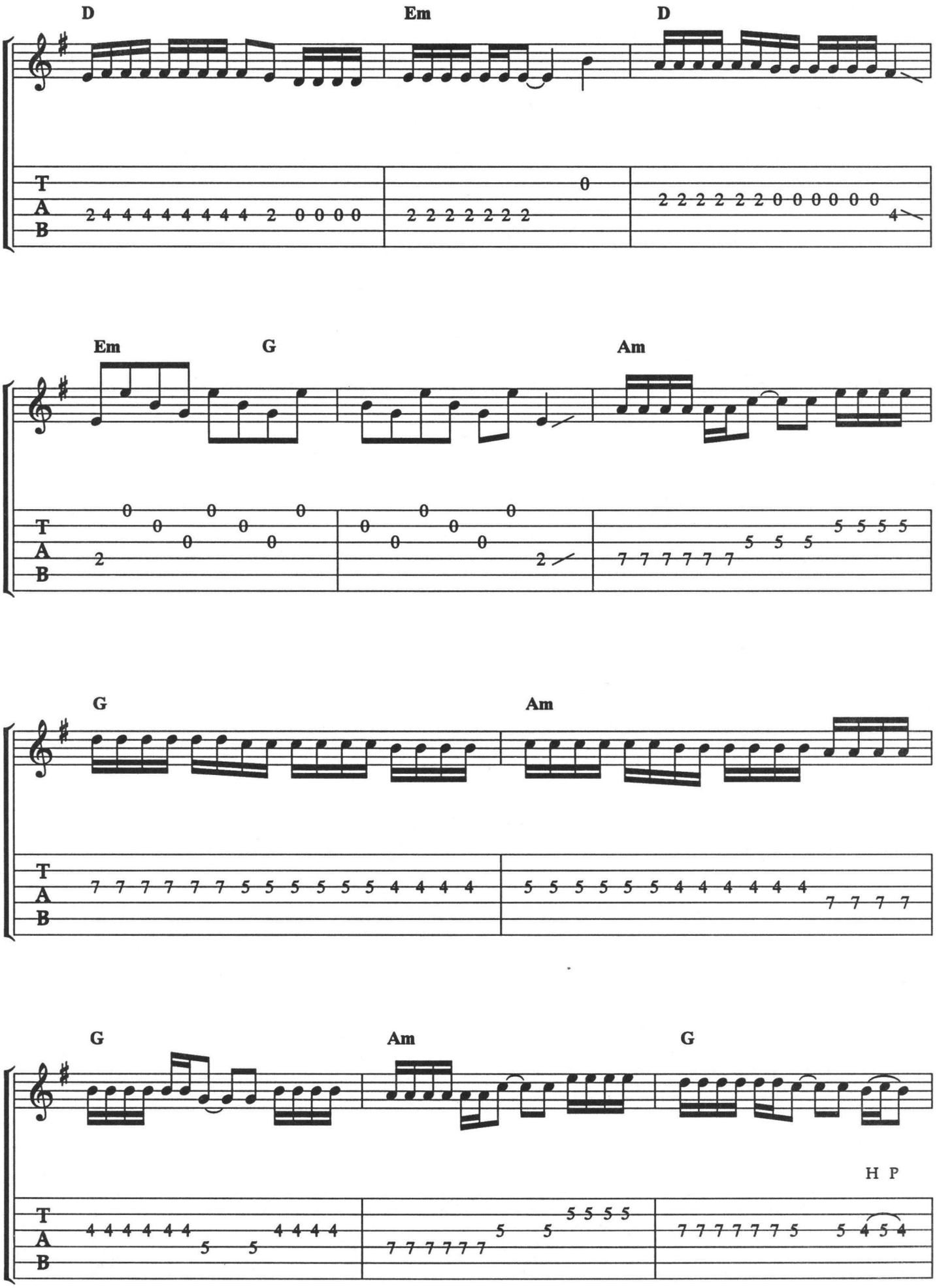
© 1964 and renewed 1992 MIRALESTE MUSIC CO.
This arrangement © 1995 MIRALESTE MUSIC CO.
All Rights Reserved

Em
Am
G
Am
G
Am
H
H
G
Am
B
C
B

C
B
C
B
Em
F
Em
F
Em

F
E
E
F
F♯
G
G♯
A
B♭
A
B♭
A
B♭
A
B
C

B
C
B
C
B
Em
D
Em


D
Em
D
T
A
B
2 4 4 4 4 4 4 4 4 2 0 0 0 0
0
2 2 2 2 2 2 2
2 2 2 2 2 2 0 0 0 0 0 0
4
Em
G
Am
0 0 0 0 0 0 0 0 0 2
0 0 0 0 0 0 0 0 0 2
7 7 7 7 7 7 5 5 5 5 5 5 5
G
Am
7 7 7 7 7 7 5 5 5 5 5 5 4 4 4 4
5 5 5 5 5 5 4 4 4 4 4 4 7 7 7 7
G
Am
G
H P
4 4 4 4 4 4 5 5 4 4 4 4
7 7 7 7 7 7 5 5 5 5 5
7 7 7 7 7 7 7 5 5 4 5 4

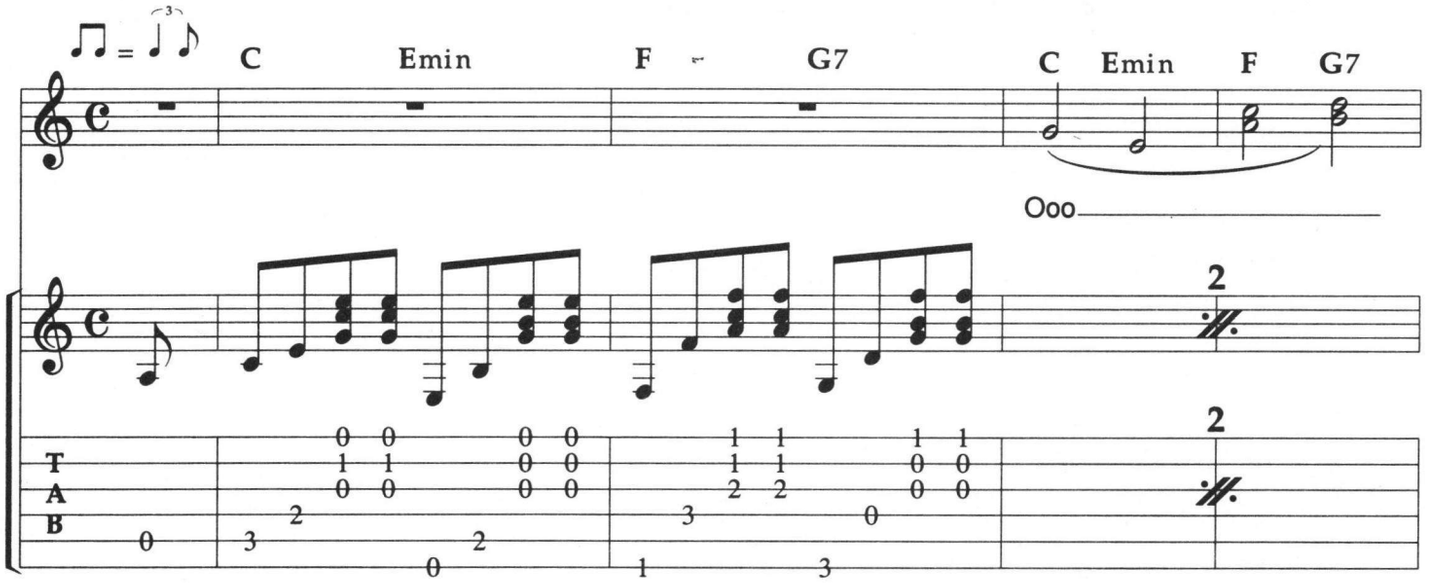
Am
Em
D
Em
D
Em
D
Em
H H H H
D
Em
D
Fade Out
B B B B

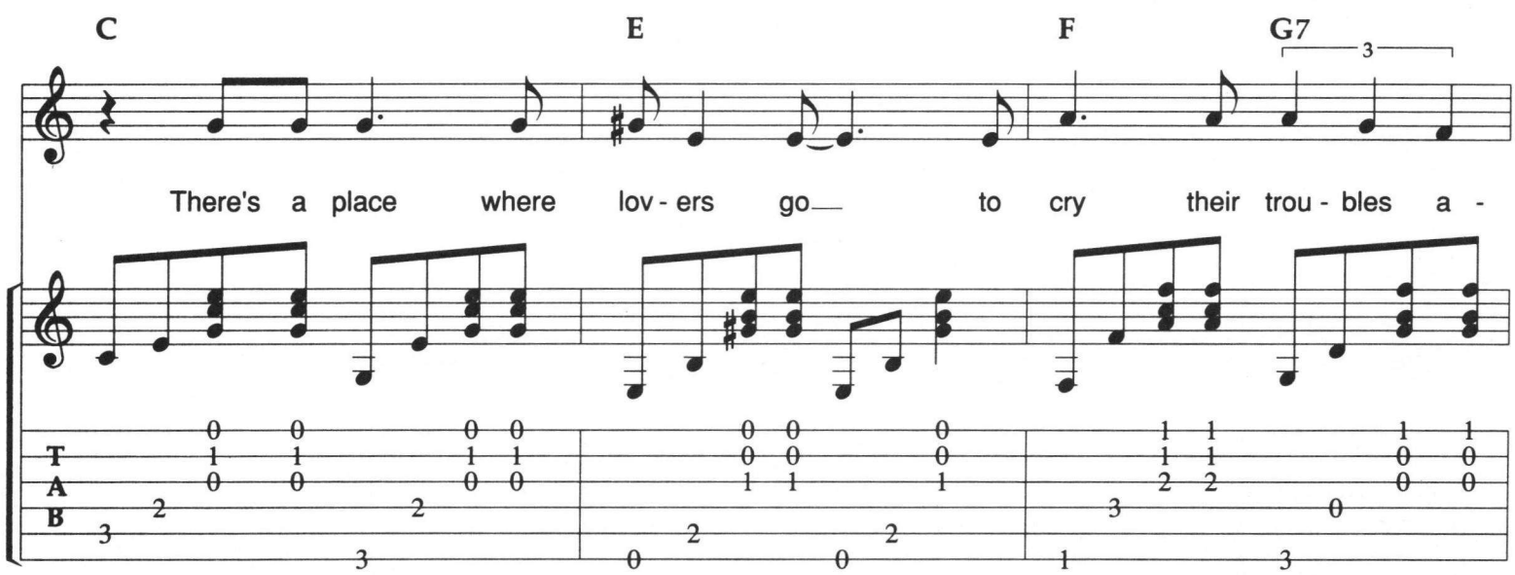
LONESOME TOWN

Transcribed Off The Recording by RICKY NELSON

Guitar Tablature Transcription
by
Roy Zimmerman

Words and Music by
Baker Knight





©1958 MATRAGUN MUSIC, INC.
This arrangement ©1990 MATRAGUN MUSIC, INC.
All Rights Reserved

C F Fmin C Amin
way, And they call it LONE - SOME TOWN
F G7 C C
Where the brok - en hearts stay. You can buy a
E F G7 C
dream or two to last you all through the years.

F Fmin C Amin F G7
And the on - ly price you pay is a heart full of
C F Emin
tears. Go - in' down to LONE - SOME TOWN
F G C F
Where the brok - en hearts stay; Go - in' down to

Emin
D7
G9
LONE - SOME TOWN to cry my trou - bles a - way.
C
E
F
G7
In the town of brok - en dreams the streets are filled with re -
C
F
Fmin
C
Amin
gret; May - be down in LONE - SOME TOWN

F G7 C F Fmin
I can learn to for - get. May - be down in
C Amin F G C F
LONE - SOME TOWN I can learn to for - get.
C
(LONE - SOME TOWN)

LET'S GO

Transcribed Off The Recording by THE ROUTERS

Guitar Tablature Transcription
by
Roy Zimmerman

By
L. Duncan and R. Duncan

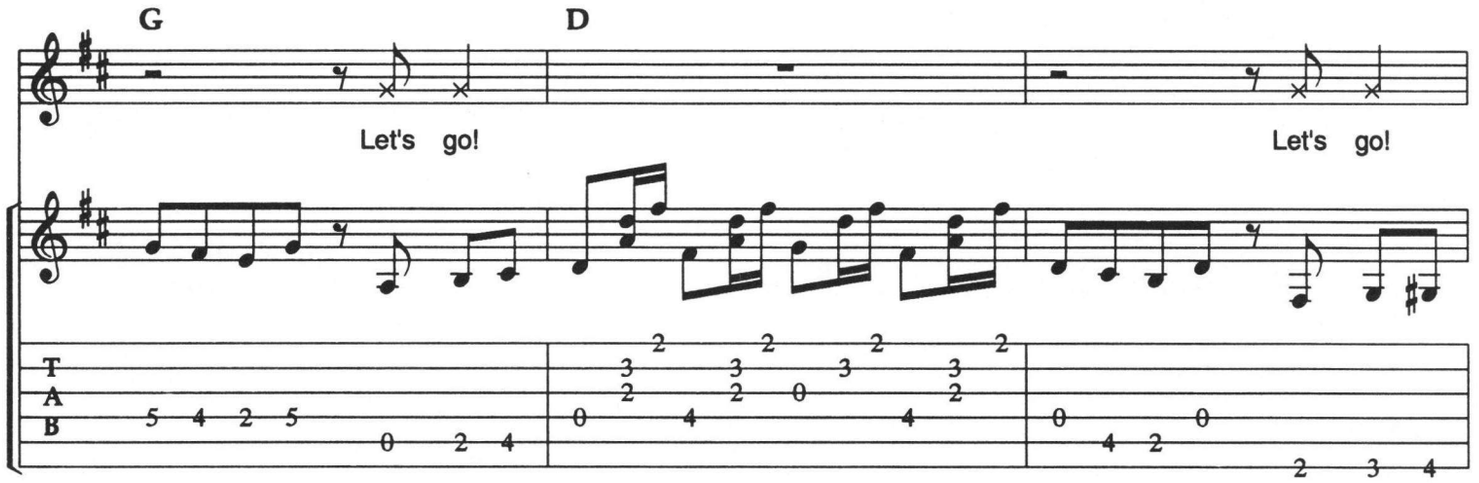
©1962 and renewed 1990 WRIST MUSIC CO. and GIANT MUSIC CO.
This arrangement ©1992 WRIST MUSIC CO. and GIANT MUSIC CO.
All Rights Reserved

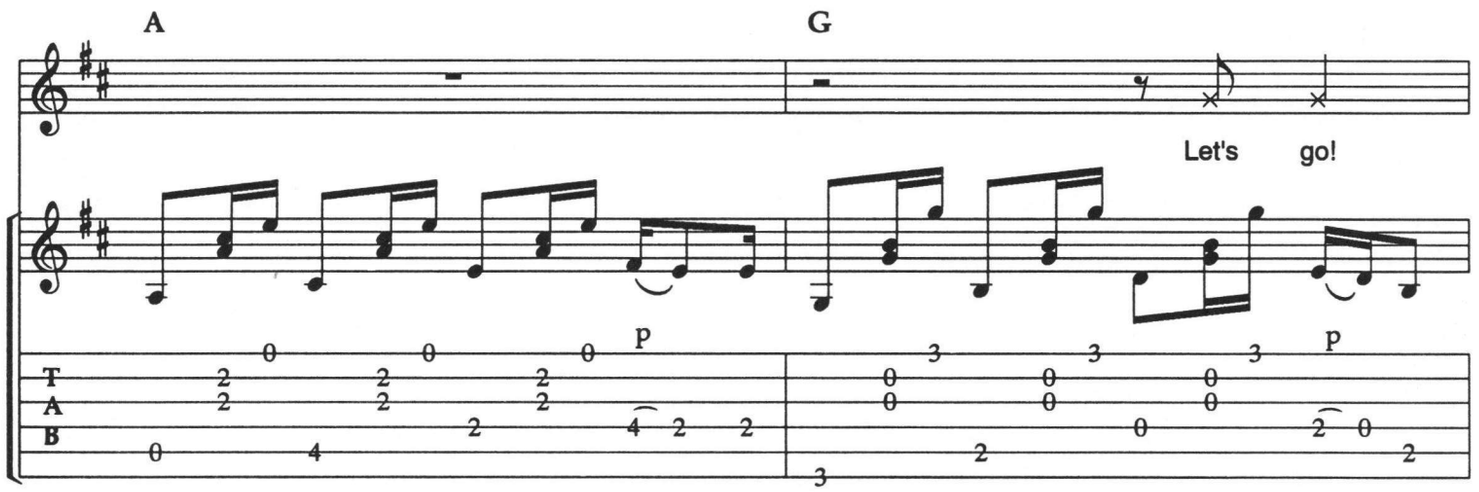
D
A
G
Let's go!
Let's go!
h
p
T
A
B
1.
D
D
tacet
E
F♯
E

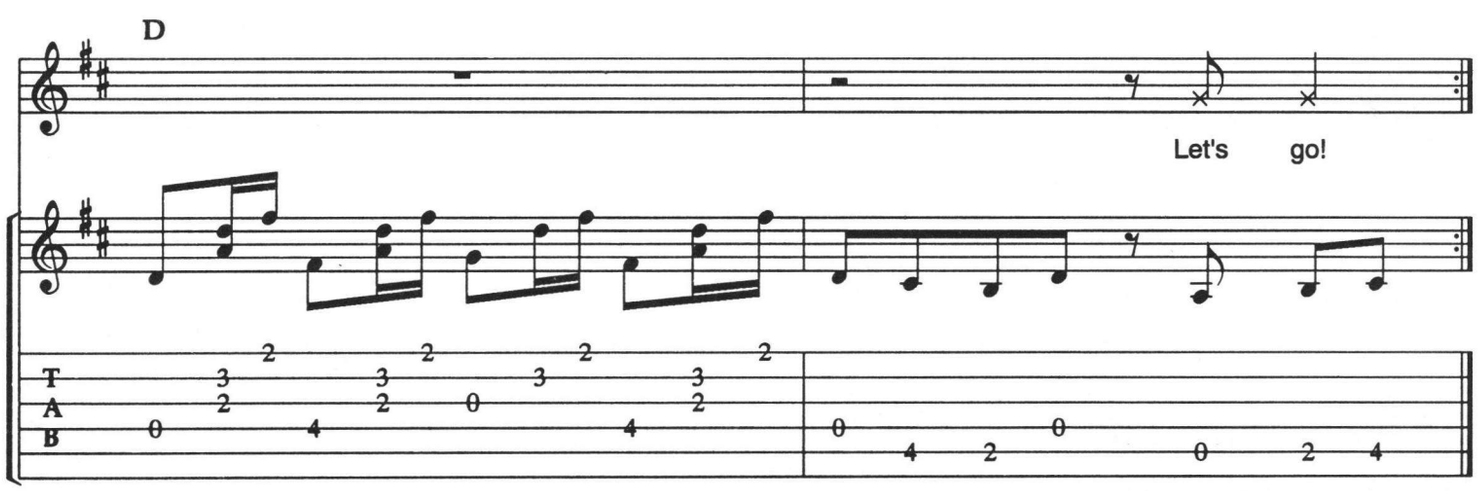
2.
F♯
Let's go!
E
D
E7
A7
D
8va

D
G
8va
D
A
(8va)
G
D

E
F♯
B
tacet
D
Let's go!
(2nd x fade)
G
Let's go!


G
D
Let's go!
Let's go!
T
A
B


A
G
Let's go!
p
p
T
A
B


D
Let's go!
T
A
B

OUT OF LIMITS

Transcribed Off The Recording by THE MAR-KETS

uitar Tablature Transcription
by
Roy Zimmerman

by
Michael Z. Gordon

©1963 and renewed 1991 AMERICANA MUSIC
This arrangement ©1992 AMERICANA MUSIC
All Rights Reserved

A B Emin G A B G
B E G A B Emin G
A B G B D
(Organ)
F♯min G A
E♭ Gmin A♭ B♭

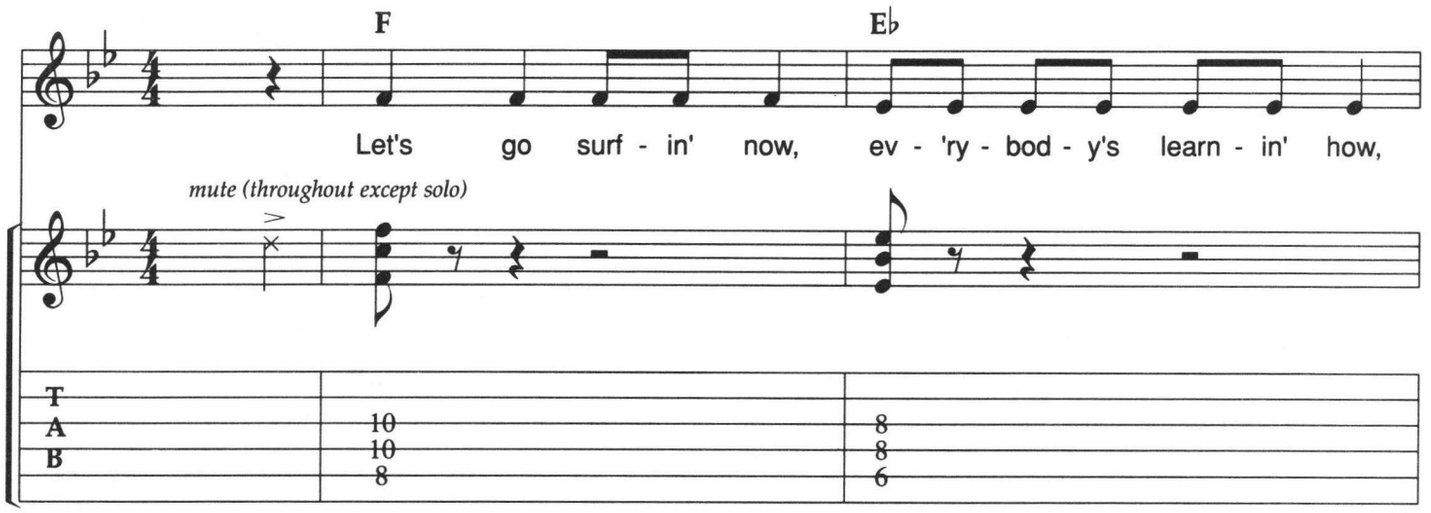
A♭
Fmin
A♭
B♭
C
Fmin
A♭
B♭
C
Fmin
A♭
B♭
C
Fmin
A♭
B♭
C
A♭
C
Fmin
(repeat and fade)

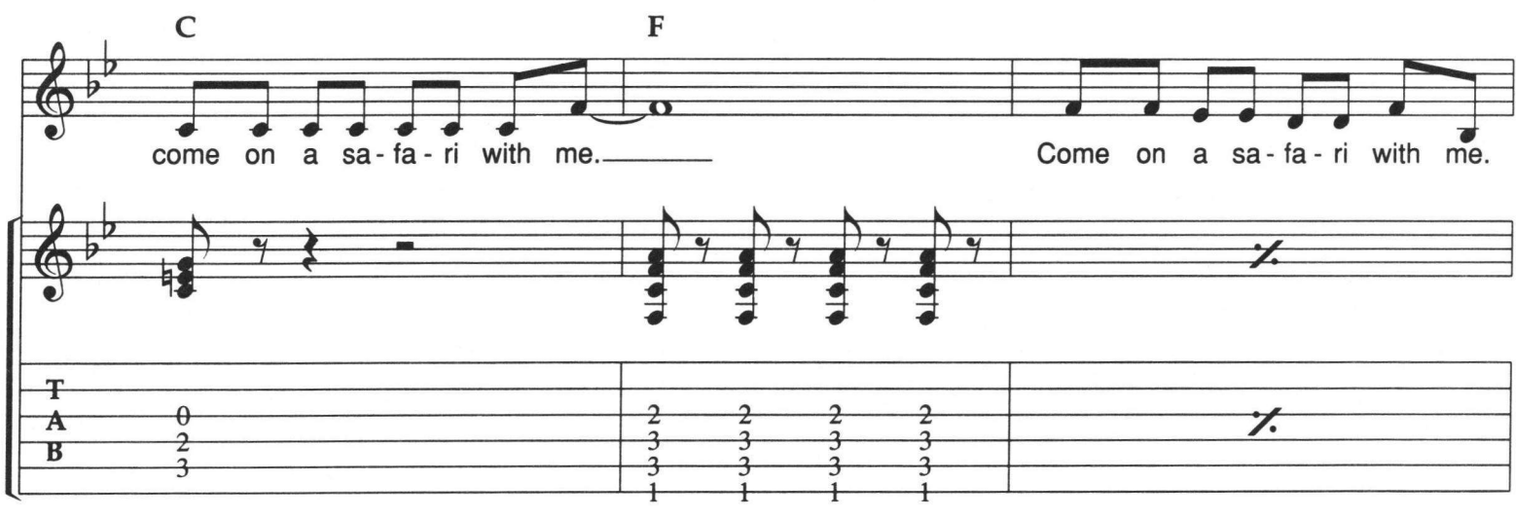
SURFIN' SAFARI

Transcribed Off The Recording by THE BEACH BOYS

Guitar Tablature Transcription
by
Roy Zimmerman

Words and Music by
Brian Wilson and Mike Love



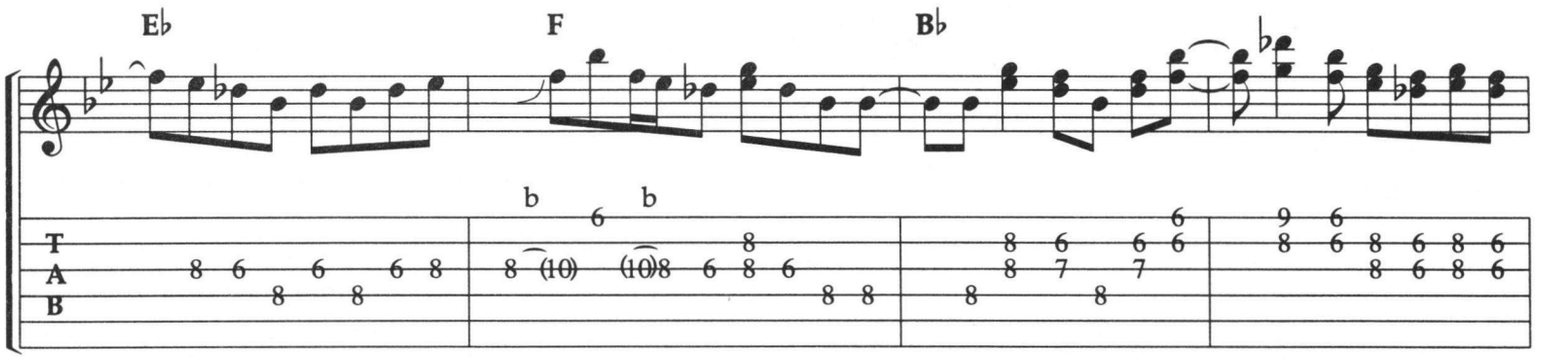


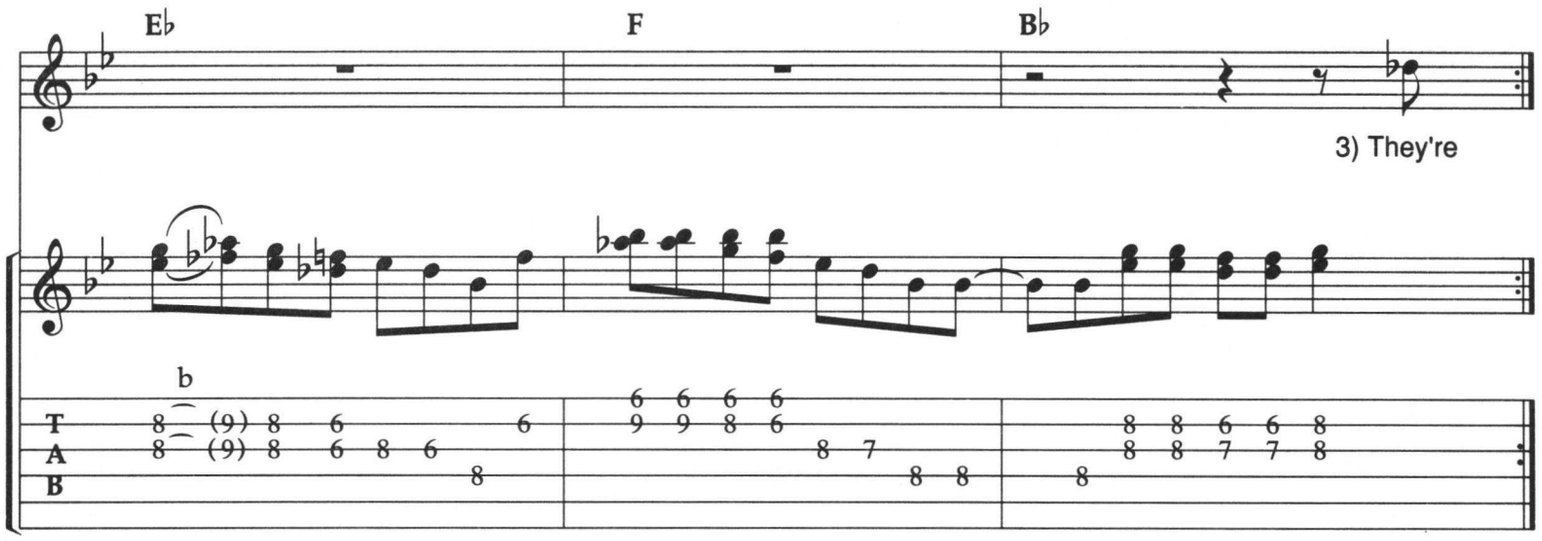
©1962 GUILD MUSIC COMPANY
This arrangement ©1991 GUILD MUSIC COMPANY
All Rights Reserved

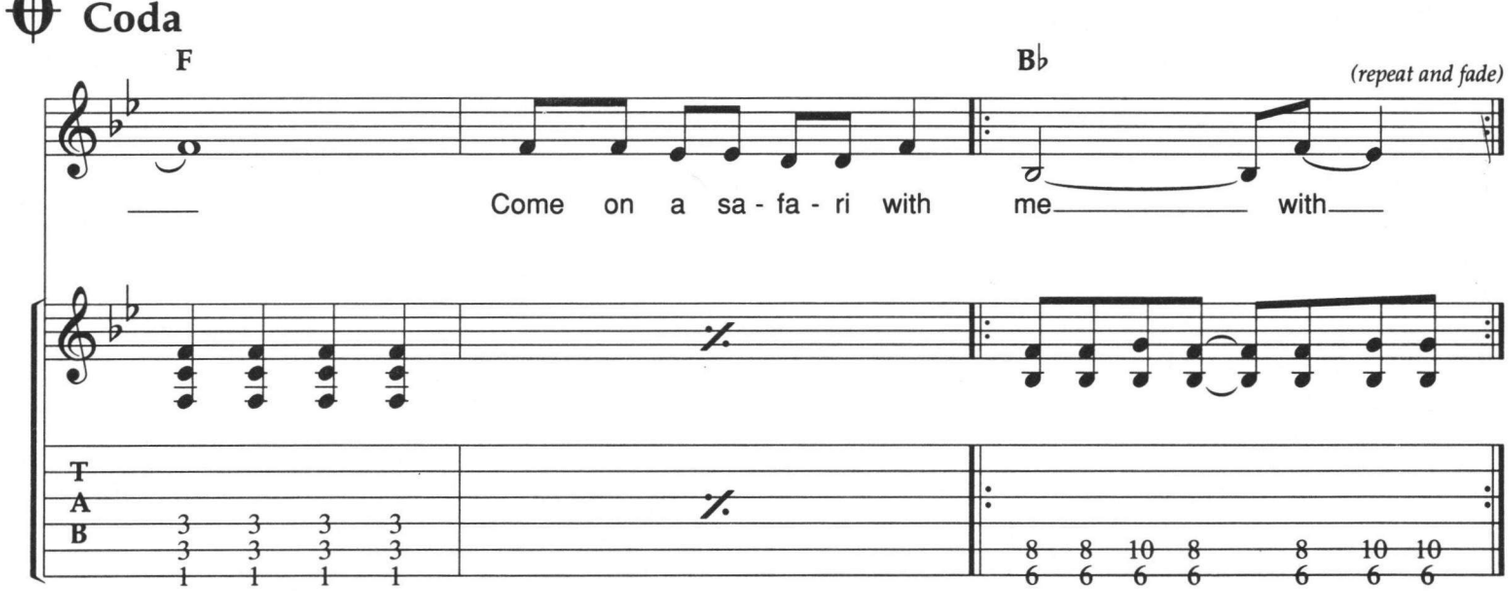
B♭
E♭
1) Ear - ly in the morn - in' we'll be start - in' out, some
2) Hunt - ing - ton and Ma - li - bu they're shoot - in' the pier, In
3) ang - lin' in La - gu - na and Cer - ro A - zul, they're
F
B♭
hon - ey's will be com - in' a - long. We're
Rin - con, they're walk - in' the nose. We're
kick - in' out in Do - hi - ni too. I tell you
B♭
E♭
load - in' up our wood - y with the boards in - side and
go - in' on sa - fa - ri to the is - lands this year, if you're
surf - in's run - nin' wild, get - tin' big - ger ev - 'ry day from Ha -
T
A
B

F
B♭
head - in' out sing - in' our song.
com - in', get read - y to go.
wai - i to the shores of Pe - ru.
Come on, ba - by,
wait and see, yeah,
I'm gon - na take you surf - in' with me. Come on - a
E♭
E♭
B♭
lone - some babe,
wait and see, yeah,
I'm gon - na take you
T
A
B

B♭
F
E♭
surf - in' with me.
Let's go surf - in' now, ev - 'ry - bod - y's learn - in' how,
C
3rd X
to Coda
1.
F
come on a sa - fa - ri with me.
Come on a sa - fa - ri with... 2) In
2.
F
B♭
Come on a sa - fa - ri with...
S
T
A
B


E♭
F
B♭


E♭
F
B♭
3) They're


Coda
F
B♭
(repeat and fade)
Come on a sa - fa - ri with me with

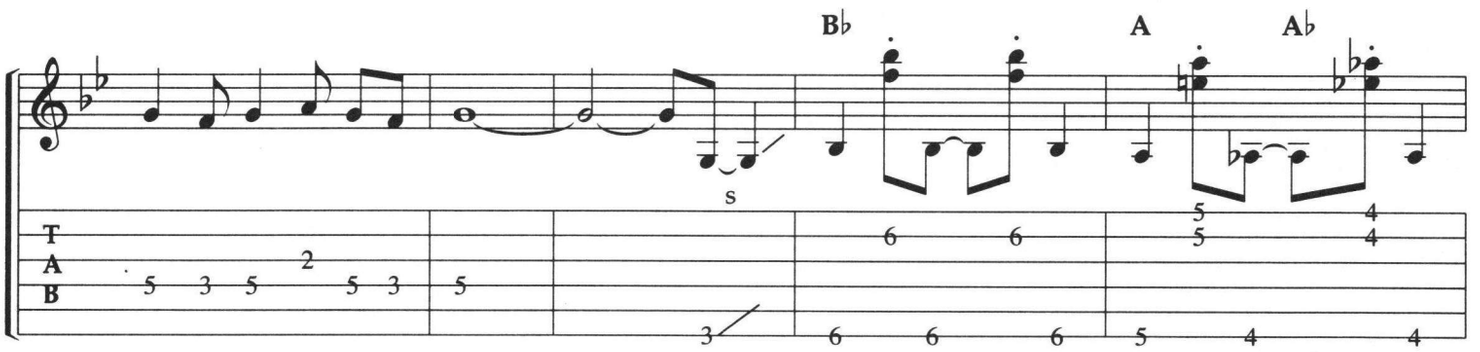
PENETRATION

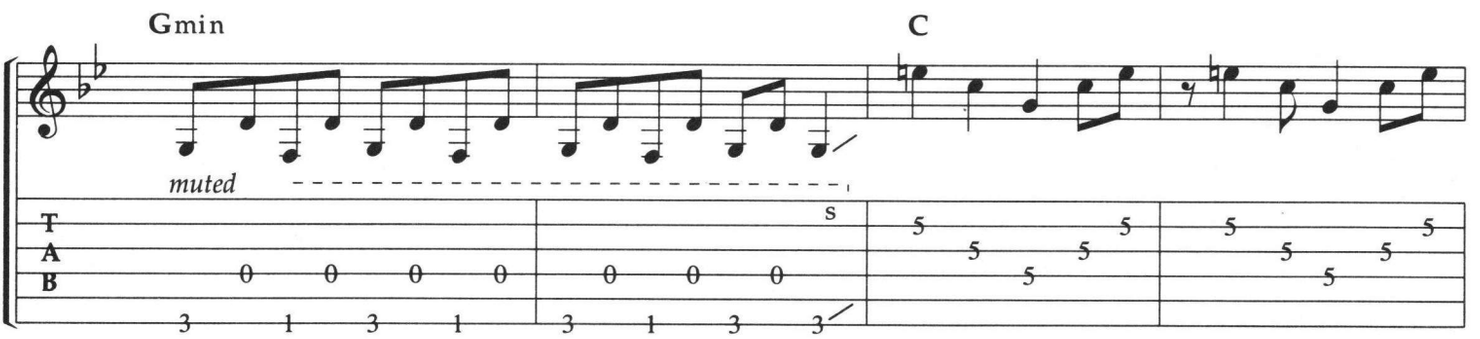
Transcribed Off The Recording by THE PYRAMIDS

uitar Tablature Transcription
by
Roy Zimmerman

by
Stephen Leonard

©1963, 1964 and renewed 1991 DOROTHY MUSIC PUBLISHING CO.
This arrangement ©1991 DOROTHY MUSIC PUBLISHING CO.
All Rights Reserved





Penetration 4-2

Penetration 4-3

Cmin
8va
Gmin
8va
B♭
A
A♭
Gmin
muted
B♭
A
A♭
Gmin
muted
B♭
A
A♭
Gmin
T
A
B

PEPPERMINT MAN

Transcribed Off The Recording by DICK DALE & THE DEL-TONES

uitar Tablature Transcription
by
Roy Zimmerman

Words and Music by
Alonzo B. Willis III

©1962, 1963 and renewed 1990, 1991 BLOOR-HOFFMAN HOUSE MUSIC
This arrangement ©1991 BLOOR-HOFFMAN HOUSE MUSIC
All Rights Reserved

F7
F
Pep - per - mint Man
Pep - per - mint Man
G7
tacet
Ev - 'ry girl he loved, now, he left her in vain 1) Now, well, you
C
know him a - when you see him by his strip - ed shirt.
Once had a true love she was. Faith - ful and true
and fo - low, fol - low his plan

C
He car - ries a big sign that says
There was - n't an - y - thing that she
And fall in - to the trap of the
C7
F7
"Have Love, Will Hurt." Mmm - Mis - ter Pep - per - mint Man
she would - n't do. Yeah, then one day he came a - long
Pep - per, Pep - per - mint Man. Mmm Mis - ter Pep - per - mint Man
Ah, Pep - per Man Ev -
And took her by her hand. He said,
Pep - per - mint Man Ev -

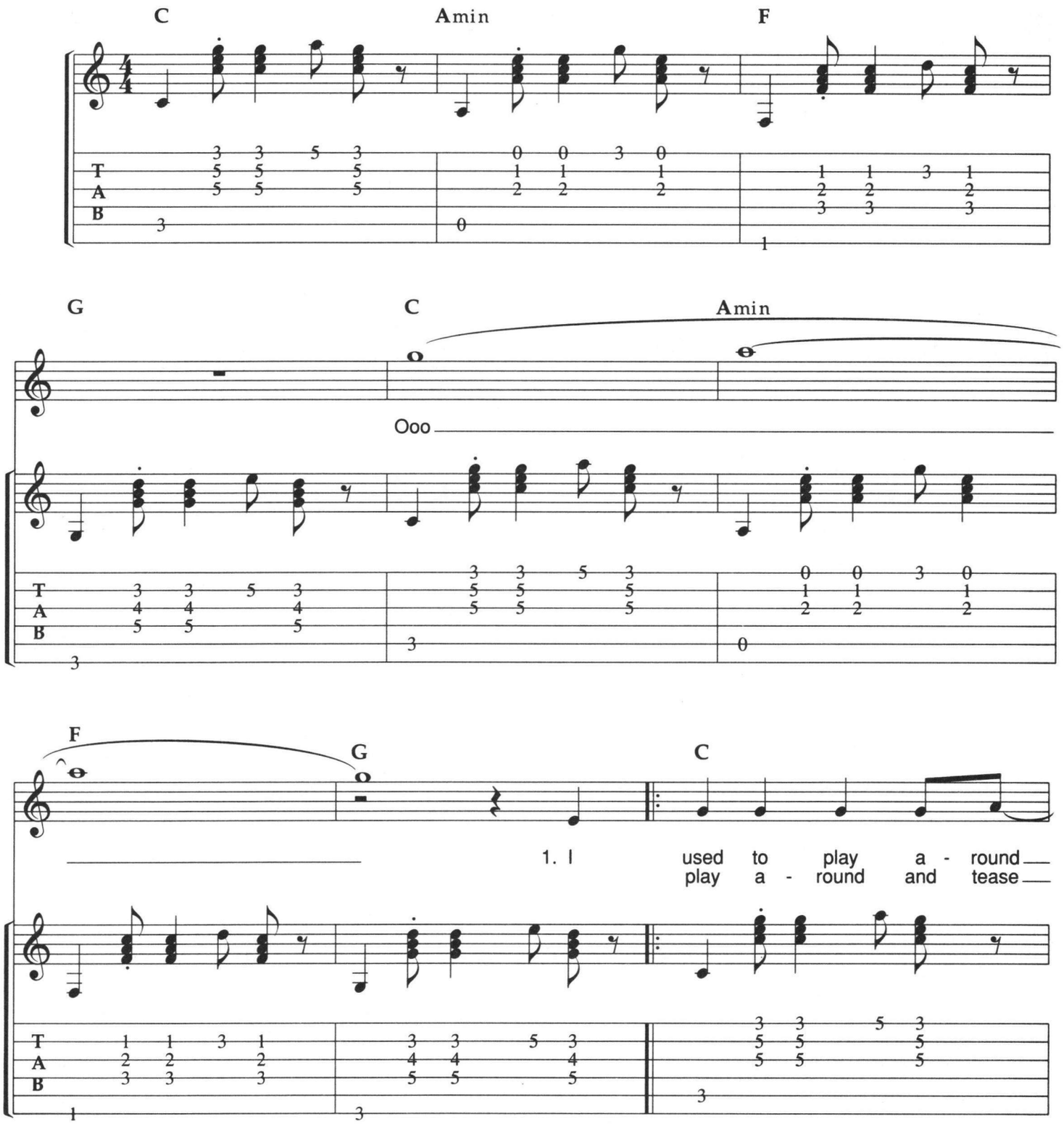
G7
1.&2.
3.
tacet
'ry girl he loved, now, he left her in vain 2) I left her in vain. Wo, wo, wo,
"Dar- ling my name is the Pep- per- mint Man 3) So go on
'ry girl he loved, now, he
C
Pep, Pep, Pep, Pep, Pep, Pep, Pep- per, Pep- per, Pep,
(Fade)
Pep - per, Pep - per - mint Man.

POOR LITTLE FOOL

Transcribed Off The Recording by Ricky Nelson

Guitar Tablature Transcription
by
Roy Zimmerman

Words and Music by
Sharon Sheely



©1958 and renewed 1986 MATRAGUN MUSIC, INC.
This arrangement ©1991 MATRAGUN MUSIC, INC.
All Rights Reserved

Amin
F
G
— with hearts — that hast - ened at my call. But
— me with her care - free dev - il eyes. She'd
C
Amin
F
when I — met that lit - tle girl — I knew that I would —
hold me close and kiss me but her heart — — was full of —
G
C
Amin
fall POOR LIT - TLE FOOL — Oh Yeah —
lies
T
A
B

F
G
C
I was a fool
Uh huh, Uh huh,
Amin
F
1.-3.
G
POOR LIT - TLE FOOL
I was a fool, oh yeah.
2. She'd
4.
G
C
Amin
yeah. POOR LIT - TLE FOOL
Oh yeah
T
A
B

3. She told me how she cared for me and that we'd never part,
And so, for the very first time, I gave away my heart
Poor Little Fool, Oh yeah,
I was a fool, Uh-huh.

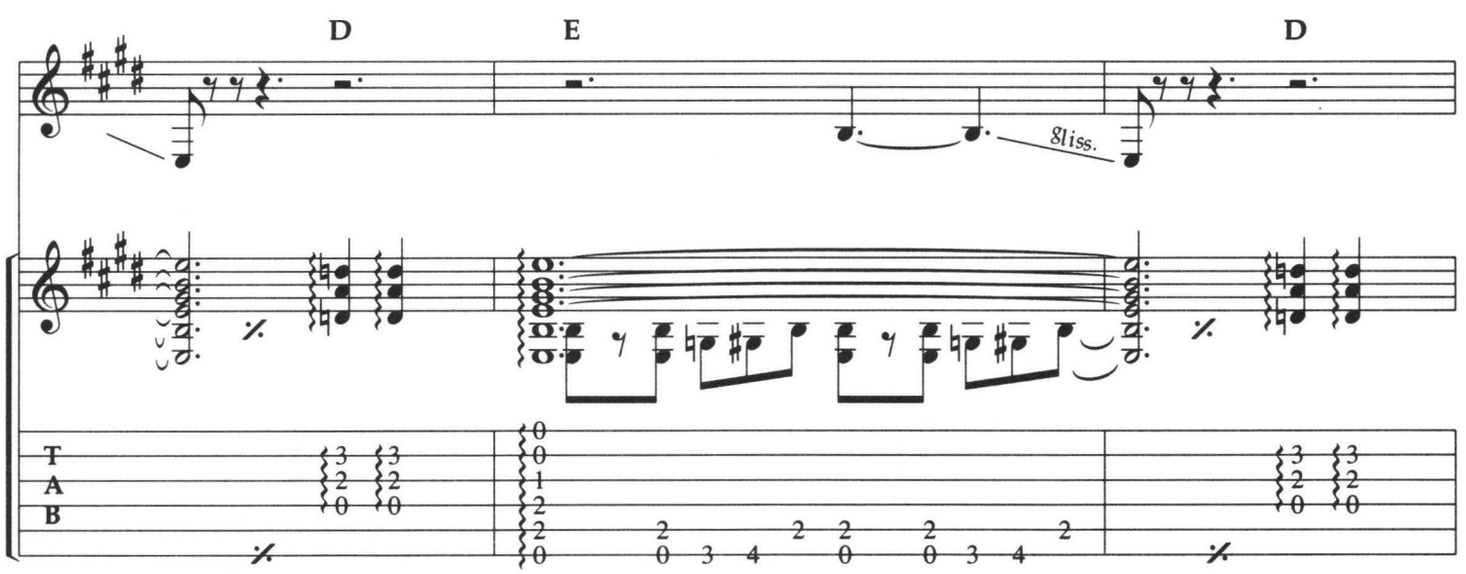
4. Well, Ive played this game with other hearts, But I never thought I'd see
The day when someone else would play Love's foolish game with me,
Poor Little Fool, Oh yeah,
I was a fool, Uh-huh.

RUMBLE

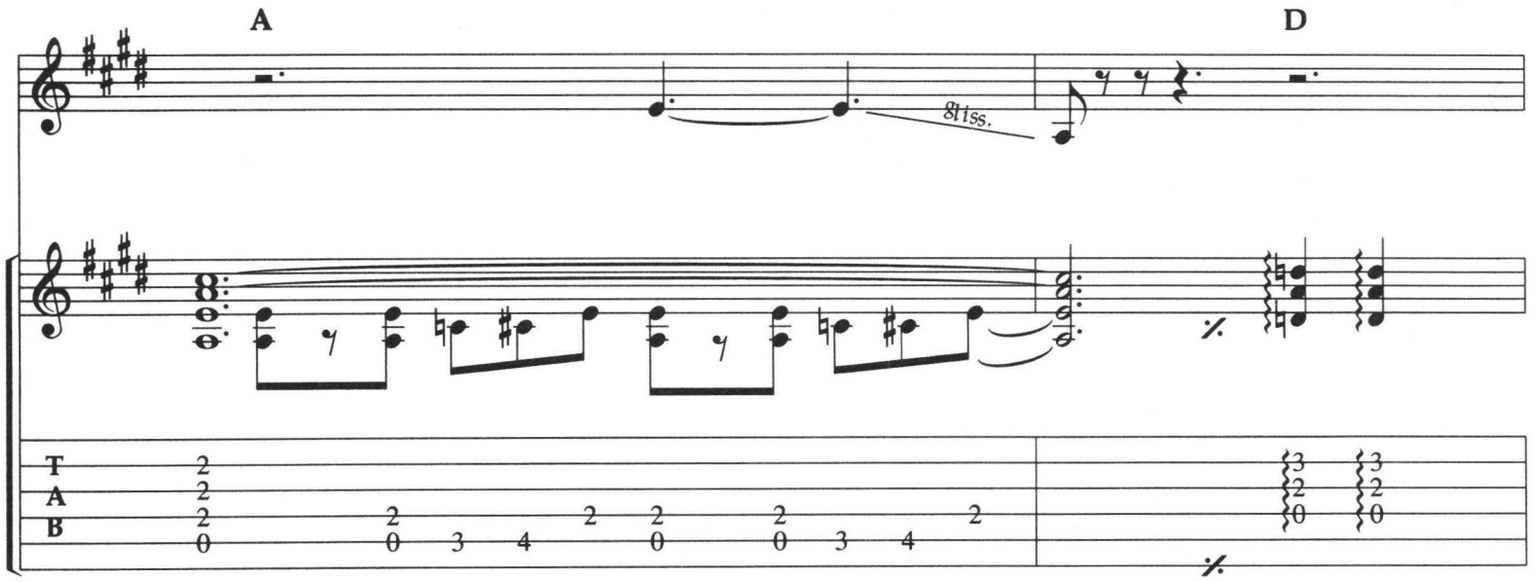
Transcribed Off The Recording by Link Wray

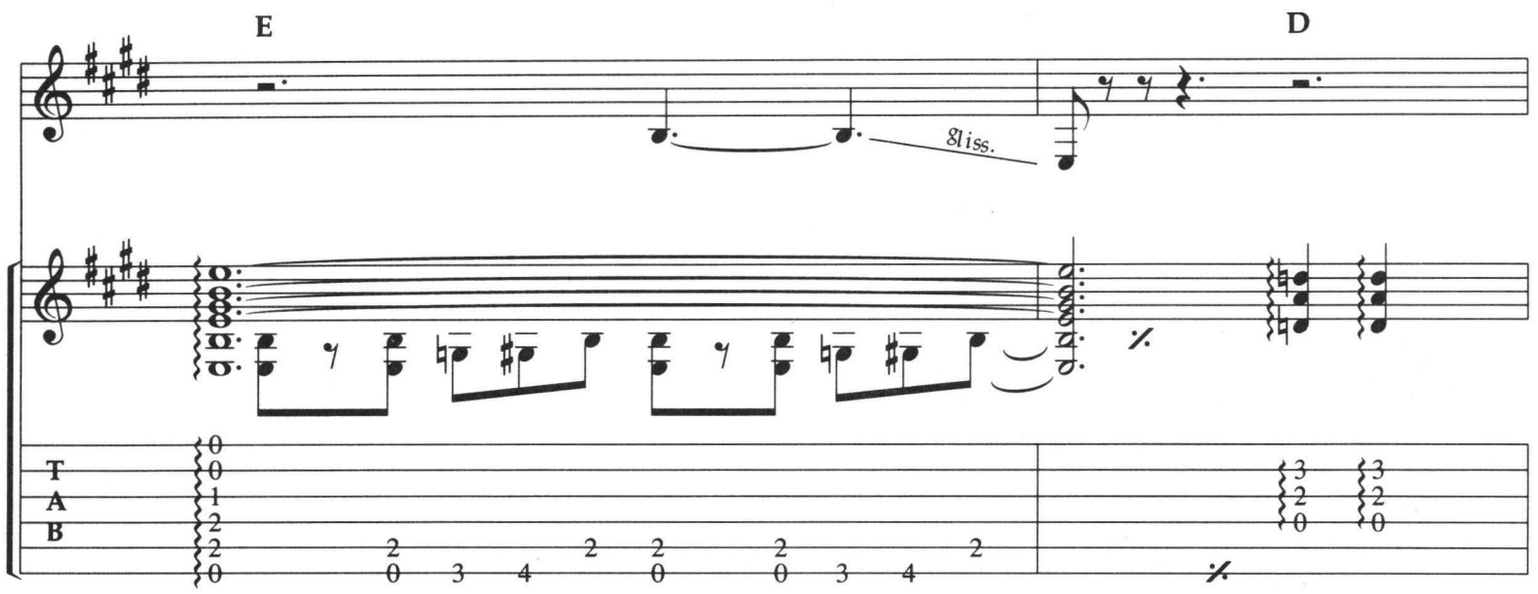
Guitar Tablature Transcription
by
Roy Zimmerman

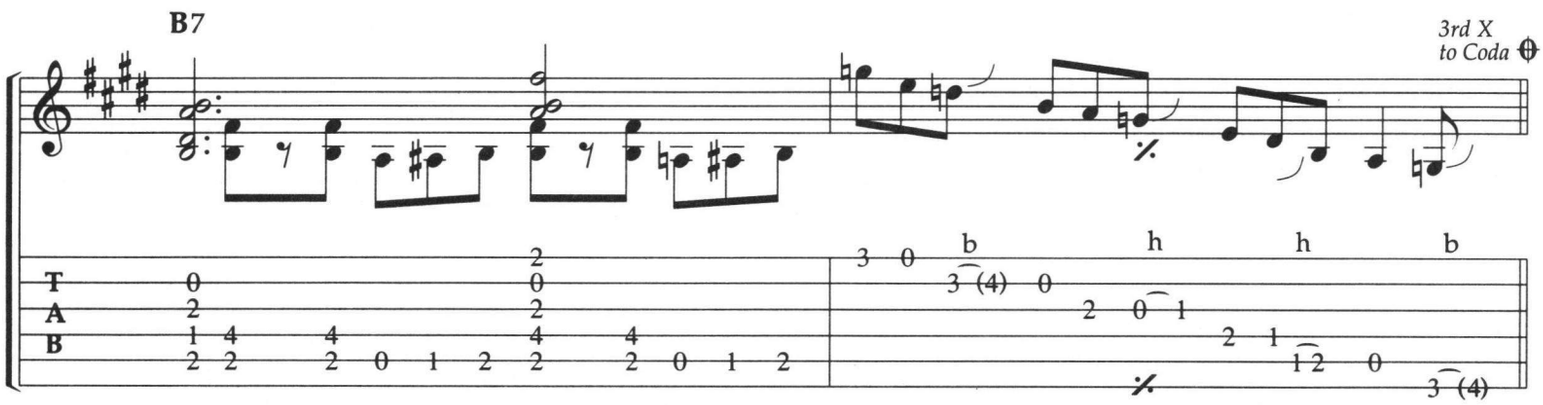
by Link Wray



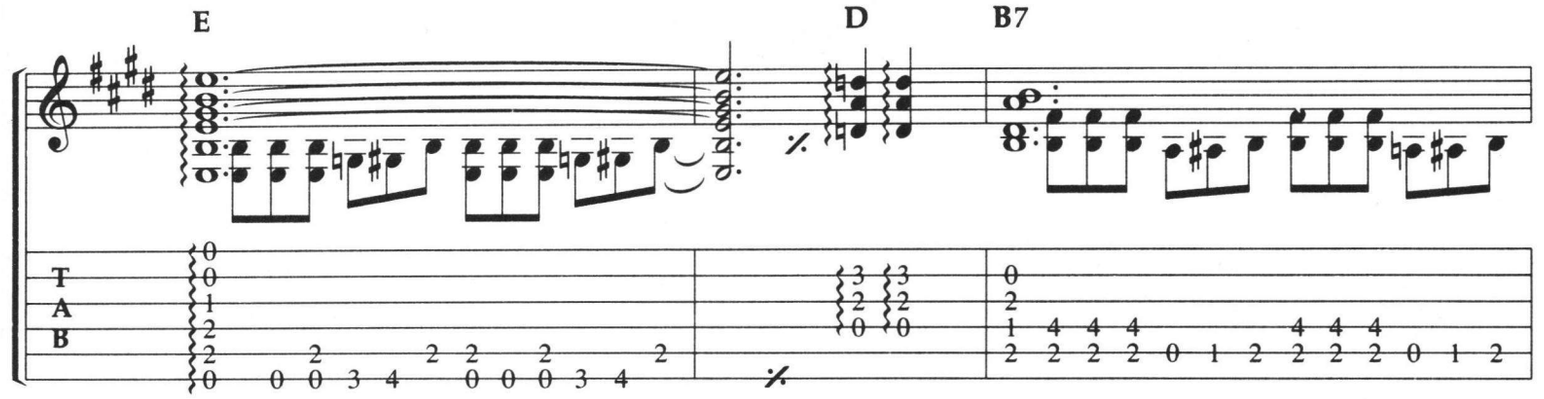
©1958 and renewed 1986 VERNON WRAY MUSIC and ANDVAL MUSIC
This arrangement ©1991 VERNON WRAY MUSIC and ANDVAL MUSIC
All Rights Reserved

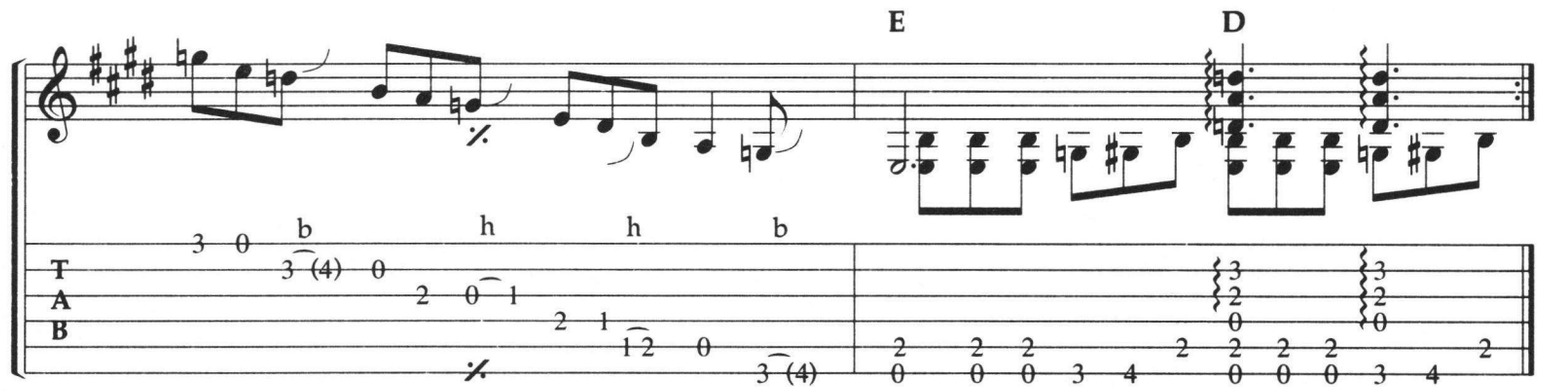

A
D
gliss.


E
D
gliss.

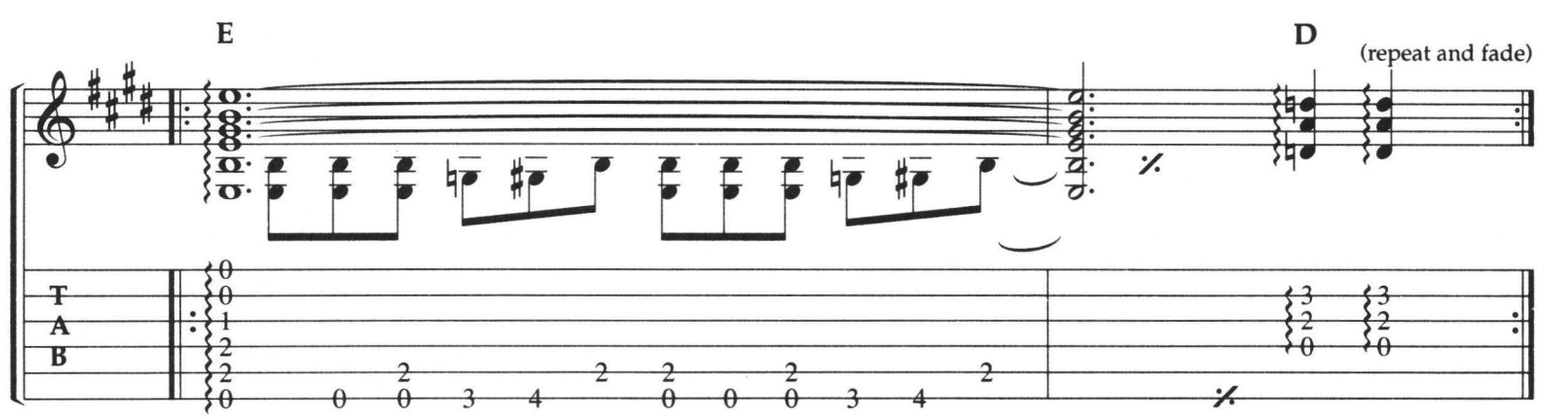

B7
3rd X
to Coda
h
h
b

1.
E
D
T
A
B
2.
E
D
E
trem.
trem.
trem.
trem.
trem.
A





Coda



RUNAWAY

Transcribed Off The Recording by DEL SHANNON

Guitar Tablature Transcription
by
Roy Zimmerman

Words and Music by
Del Shannon and Max Crook

©1961 MOLE HOLE MUSIC and RIGHTSONG MUSIC
All Rights Administered by Bug Music
This arrangement ©1990 MOLE HOLE MUSIC and RIGHTSONG MUSIC
All Rights Reserved

E
Amin
love that was so strong
And as I
Amin
G
still walk on I think of the things we've done to - geth -
F
E
er
while our hearts were young.
T
A
B

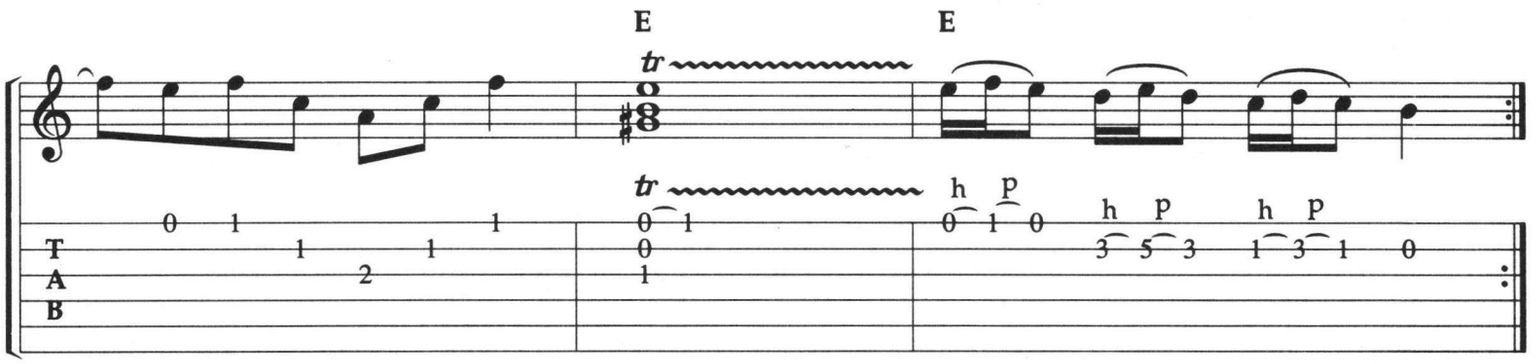
E
A
I'm a - walk - in' in the rain.
F♯min
A
Tears are fall - in' and I feel the pain,
Wish- in' you were
A
F♯min
here by me
To end this
mis-er - y. And I won-
T
A
B

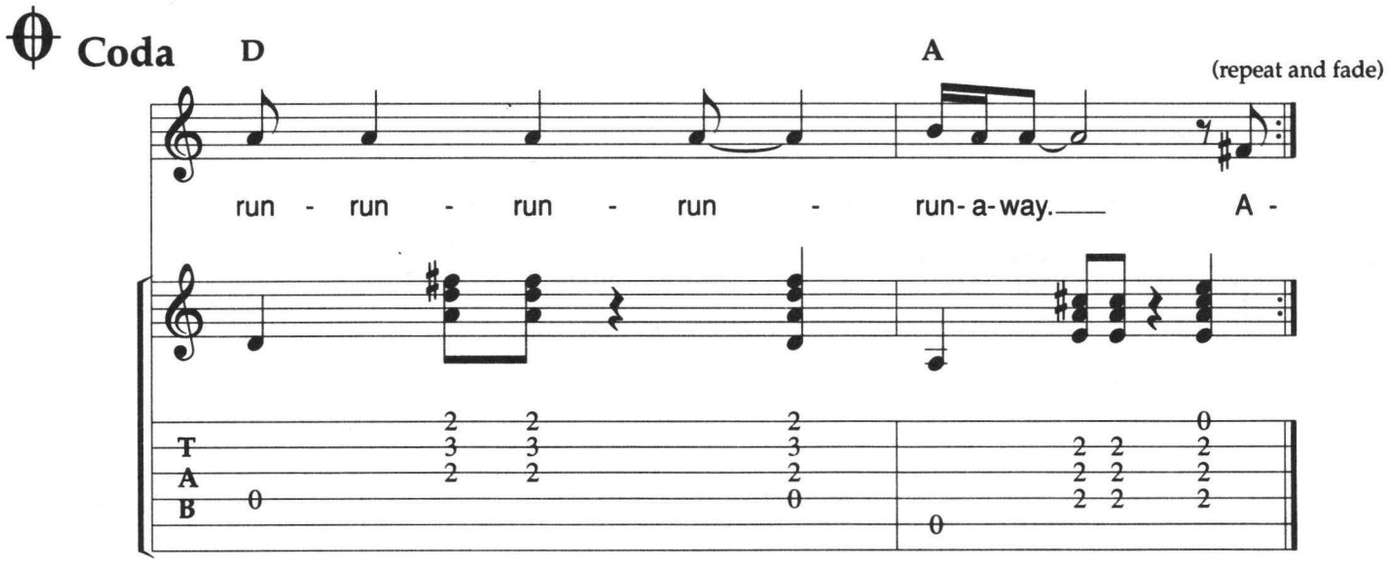
A
A
F♯min
A
— der, I wah-wah-wah-wah - Won - der— why,—
F♯min
why - why - why - why - why she went a - way,— And I—
D
won - der where she will stay,—
T
A
B

E
A
2nd X
to Coda
My lit - tle run - a - way, A -
D
A
E
Amin
run - run - run - run - run - a - way.
G
F

E
Amin
tr
h p
T
A
B

Amin
G
F
s
T
A
B


E
E
tr
h p
T
A
B


Coda
D
A
(repeat and fade)
run - run - run - run - run-a-way. A -
T
A
B

SLIPPIN' AND SLIDIN'

Transcribed Off The Recording by LITTLE RICHARD

Guitar Tablature Transcription
by
Roy Zimmerman

Words and Music by
Penniman, Bocage, Collins and Smith

©1956 and renewed 1984 BESS MUSIC, INC. and VENICE MUSIC, INC.
This arrangement ©1990 BESS MUSIC, INC. and VENICE MUSIC, INC.
All Rights Reserved

G
C
Slip - pin' and a - slid - in', Peep - in' and a - hid - in', been
Oh, big con - niv - er, Noth - in' but a jiv - er, done
Oh, Ma - lin - da, she's a sol - id send - er, You
s
T
A
B
3 3 3 3 3 3
3 6 7 5
told a long time a - go.
got hip to your jive.
know you'd bet - ter sur - ren - der,
F7
Slip - pin' and a - slid - in',
Oh, big con - niv - er,
Oh, Ma - lin - da,
s
1 4 5 3
C
Peep - in' and a - hid - in', been told a long time a - go.
Noth - in' but a jiv - er, done got hip to your jive.
she's a sol - id send - er, You know you'd bet - ter sur - ren - der,
s
3 6 7 5

G
F7
I've been told, ba - by, You've been bold I won't
Slip - pin' and slid - in', Peep - in' and hid - in' won't
Slip - pin' and slid - in', Peep - in' and hid - in' won't
s
s
T
A
B
3 6 7 5
1 4 5 3
C
1. & 3.
G
2. & 4
C
B
C
3rd X,
Slow fade
be your fool no more.
(Sax solo)
s
s
trem.
C
F7
trem.
C
G
b
b

F7
C
C
trem.
C
F7
F7
trem.
C
G
F7
C
2nd X to B
C

SLOOP JOHN B

Transcribed Off The Recording by THE FANTASTIC SURFERS

Guitar Tablature Transcription
by
Roy Zimmerman

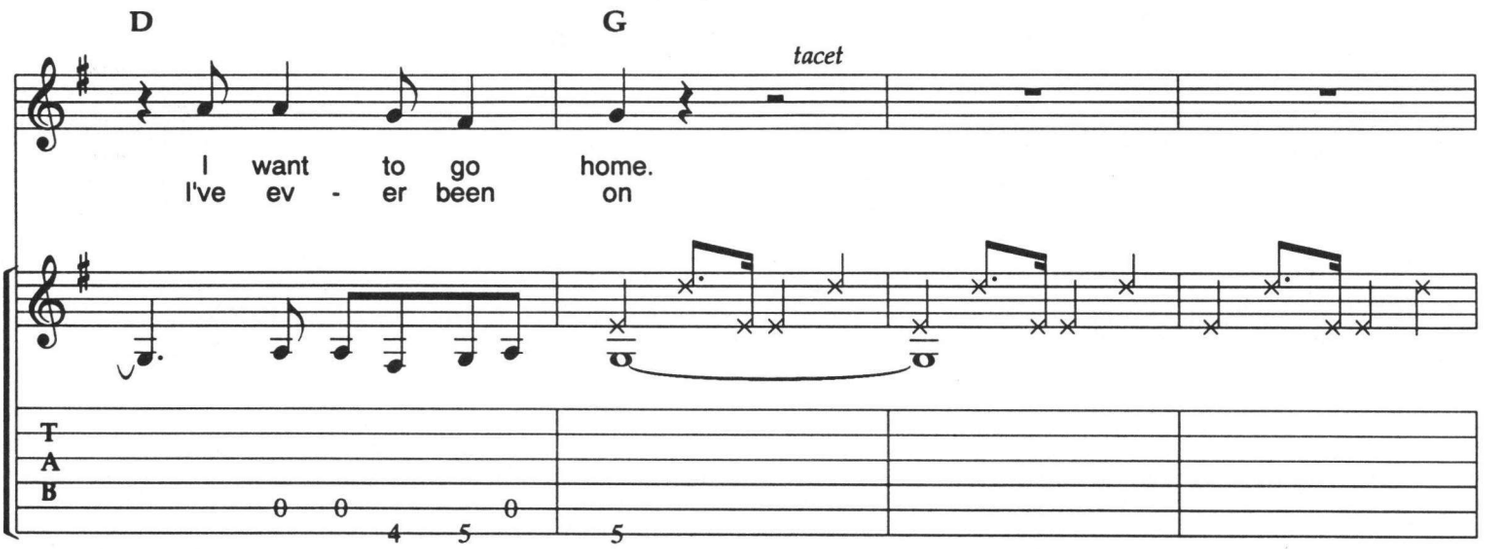
Arranged and Adapted by
Roy Zimmerman

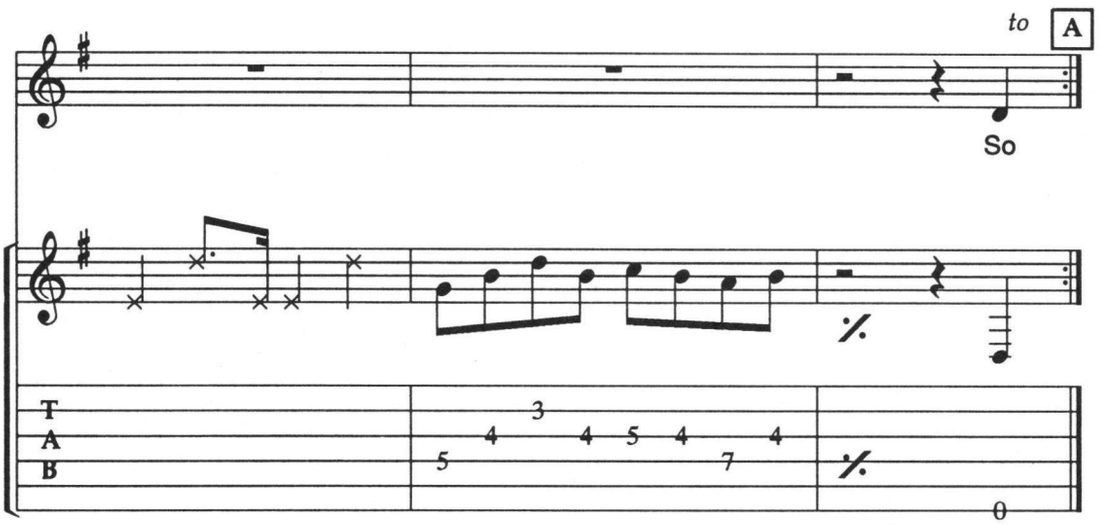
G
(Organ)
Tune 6th string to D
A
G
1.) We come on the SLOOP JOHN B. My grand - fa - ther and
hoist up your John B. sails See how the main - sail
D
me. A - round Nas - sau town we used to roam.
sets Call for the cap - tain a - shore — let me go home.
T
A
B

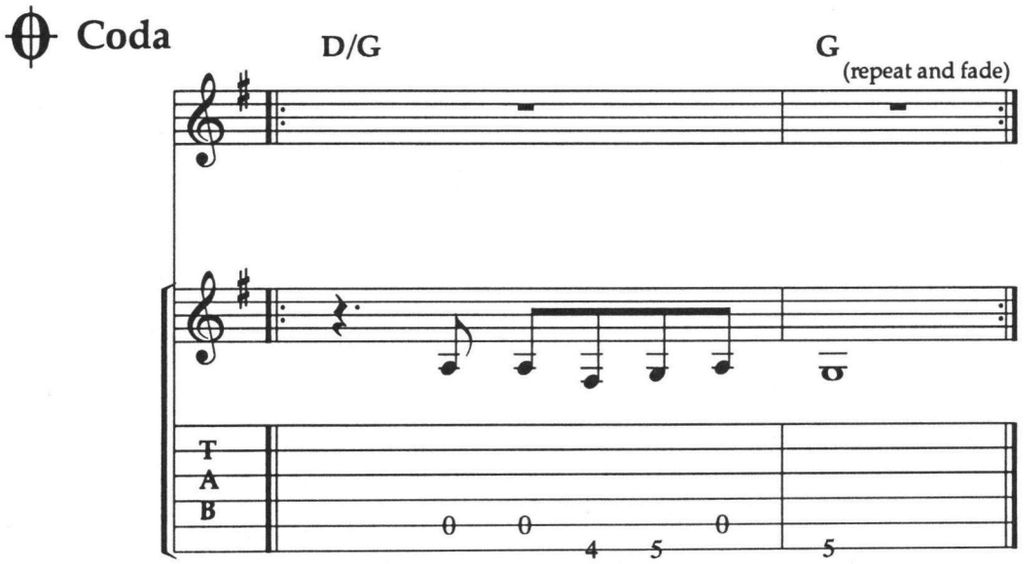
©1966 BAREFOOT MUSIC
This arrangement ©1992 BAREFOOT MUSIC
All Rights Reserved

D
G
C
Cmin
Drink - ing all night, Got in - to a fight Well, I
Let me go home I want to go home yeah, yeah
T
A
B
0 0 2 4 5 5 5 0 2 3 3 3 3
G
D
G
4th X to Coda
1. D/G
feel so broke up I want to go home. So
2 2 2 0 5 0 0 0 4 5 0 5 0
2.&3.
D/G
G
2.) The first mate, he got drunk, And
3) The poor cook, he caught the fits And
0 2 2 2 2 3 2

G
broke in the cap - tain's trunk. The con - sta - ble had to come
threw a - way all my grits, then he took and he ate
D
and take him a - way Sher - riff John Stone,
up all of my corn, let me go home
G
C
Cmin
G
Why don't you leave me a - lone, Yeah, Yeah Well, I feel so broke up
Why don't they let me go home? This is the worst trip
T
A
B


D
G
tacet
I want to go home.
I've ev - er been on
T
A
B
0 0 4 5 0
5


to A
So
T
A
B
5 4 3 4 4 5 4 7 4
0


Coda
D/G
G
(repeat and fade)
T
A
B
0 0 4 5 0
5

SURF BEAT

Transcribed Off The Recording by DICK DALE & THE DEL-TONES

Guitar Tablature Transcription
by
Roy Zimmerman

by
Dick Dale

©1962 and renewed 1990 MONSOUR PUBLISHING CO.
This arrangement ©1991 MONSOUR PUBLISHING CO.
All Rights Reserved

Surf Beat 6-2

Surf Beat 6-3

E
A
E
B
trem.
E
B
gliss.
E
(under sax solo)
A
E

E
B
A
E
gliss.
gliss.
E
A
E
B

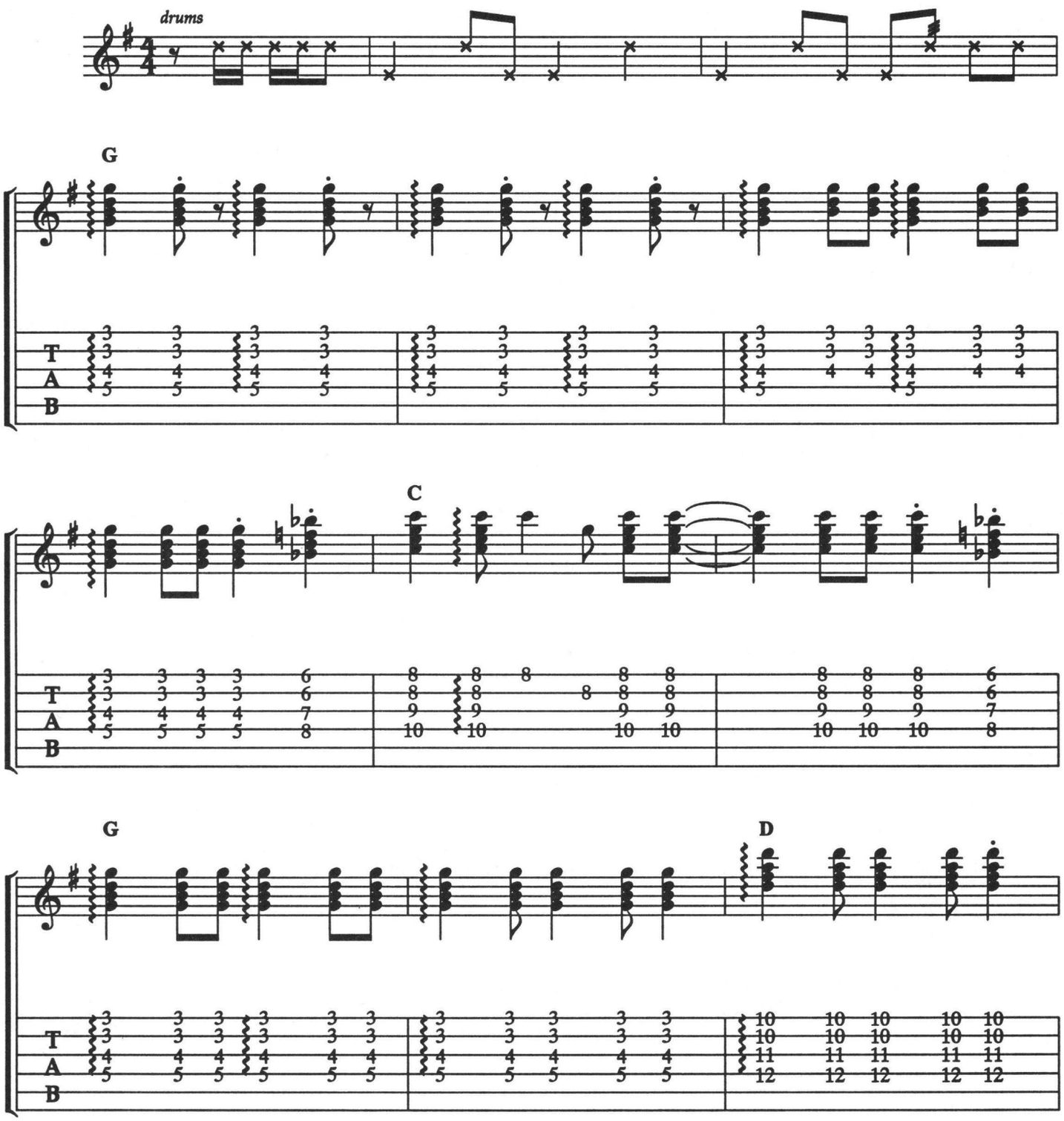
A
E
B
E
A
E
B
E

SURFER JOE

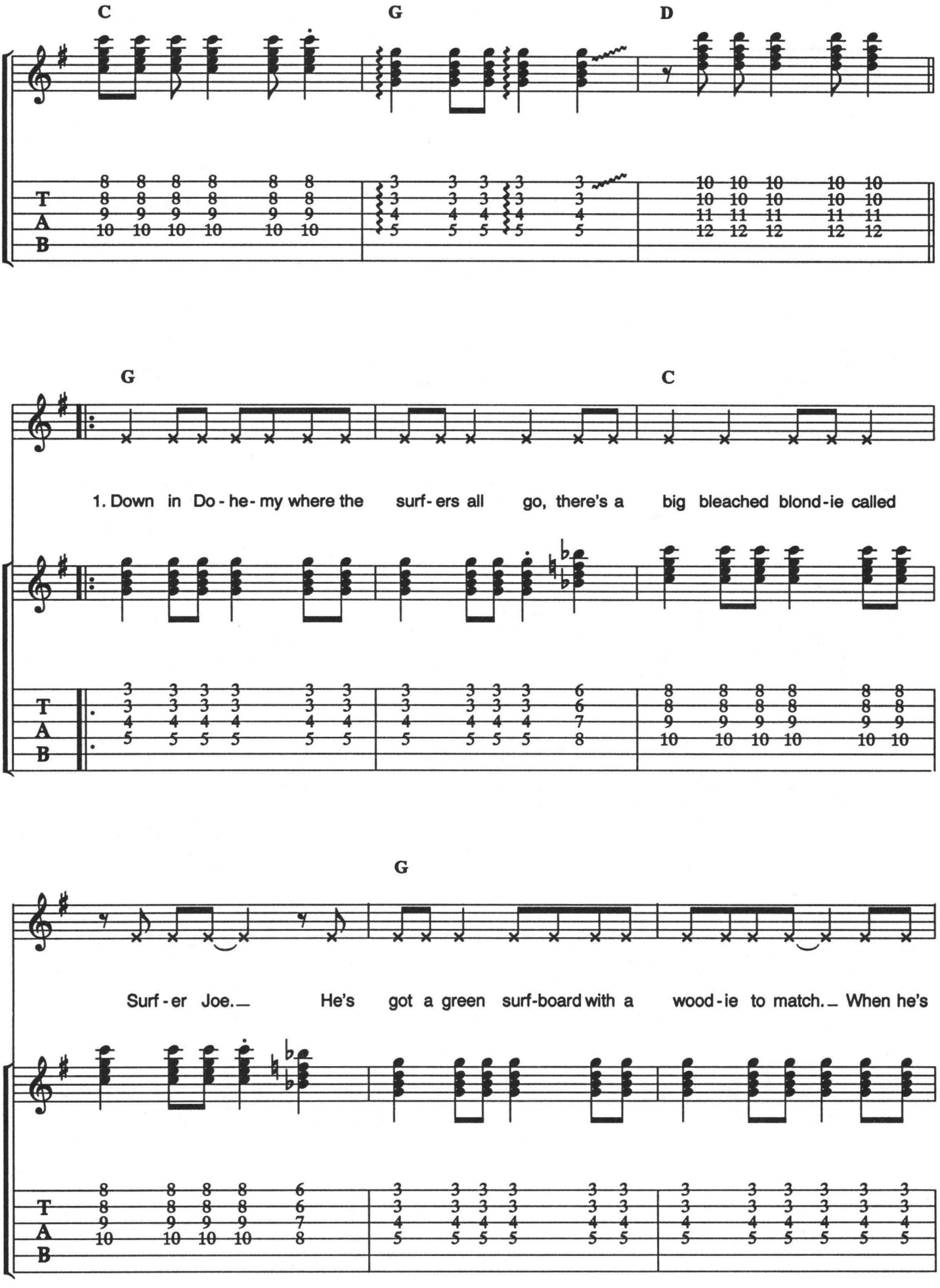
Transcribed from the Recording by The Surfaris on the Rhino CD "Surfin' Hits"

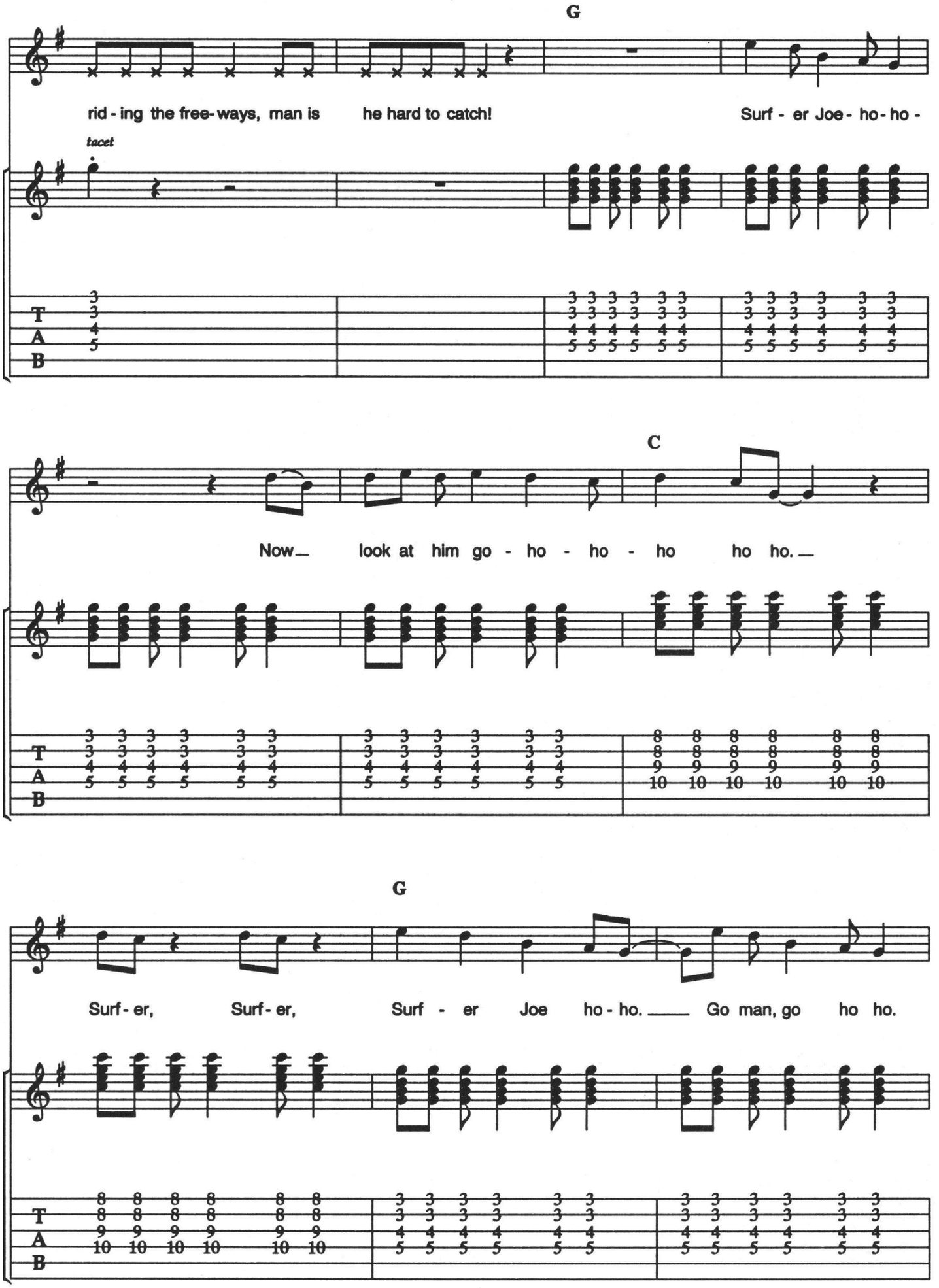
Guitar Tablature Transcription
by
Roy Zimmerman

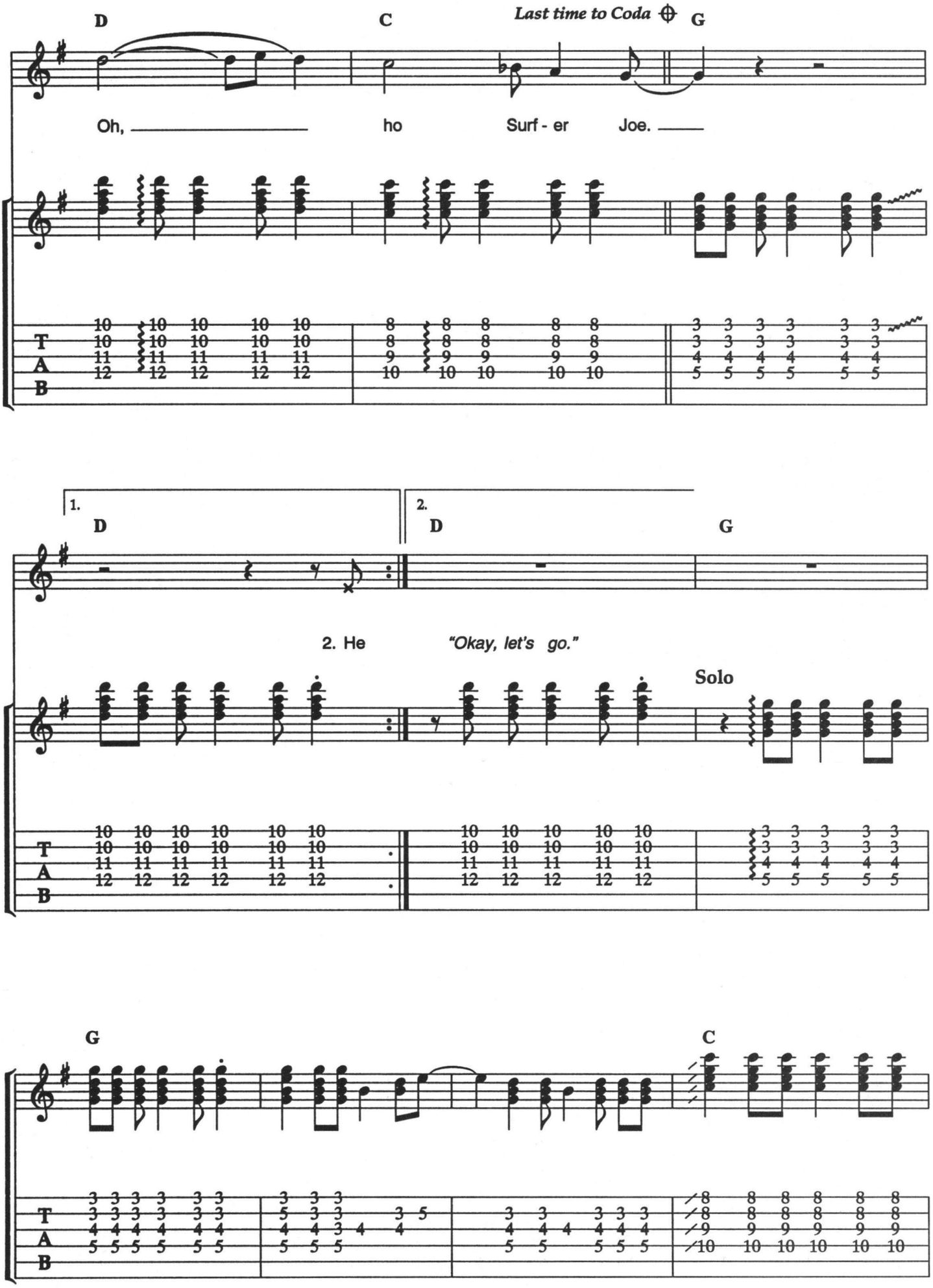
Words and Music by
Ron Wilson

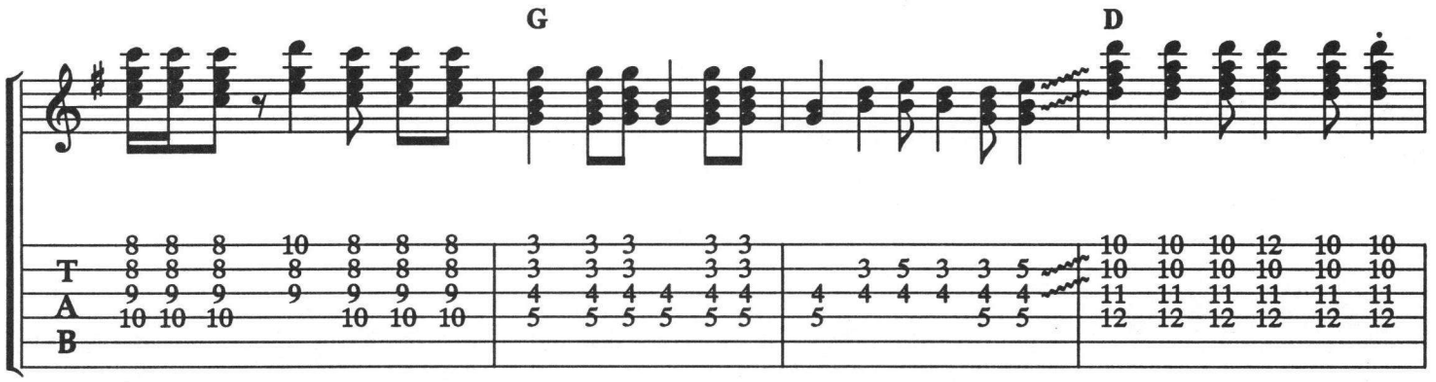


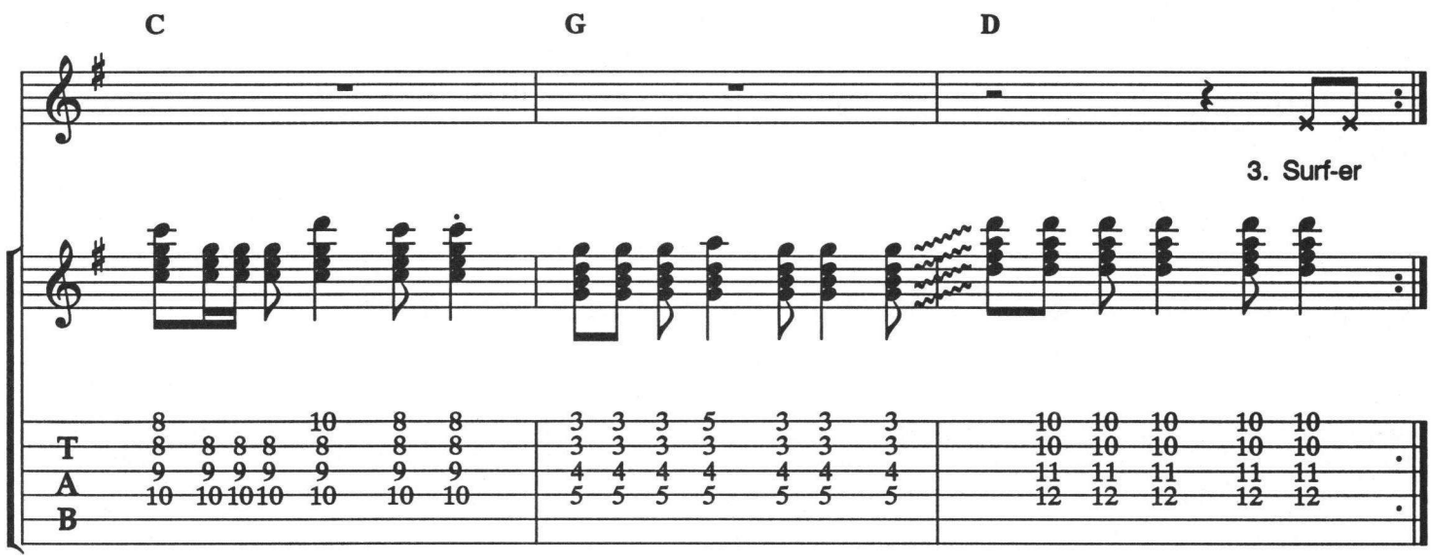
© 1963 and renewed 1991 MIRALESTE MUSIC CO. and ROBIN HOOD MUSIC CO.
This arrangement © 1995 MIRALESTE MUSIC CO. and ROBIN HOOD MUSIC CO.
All Rights Reserved

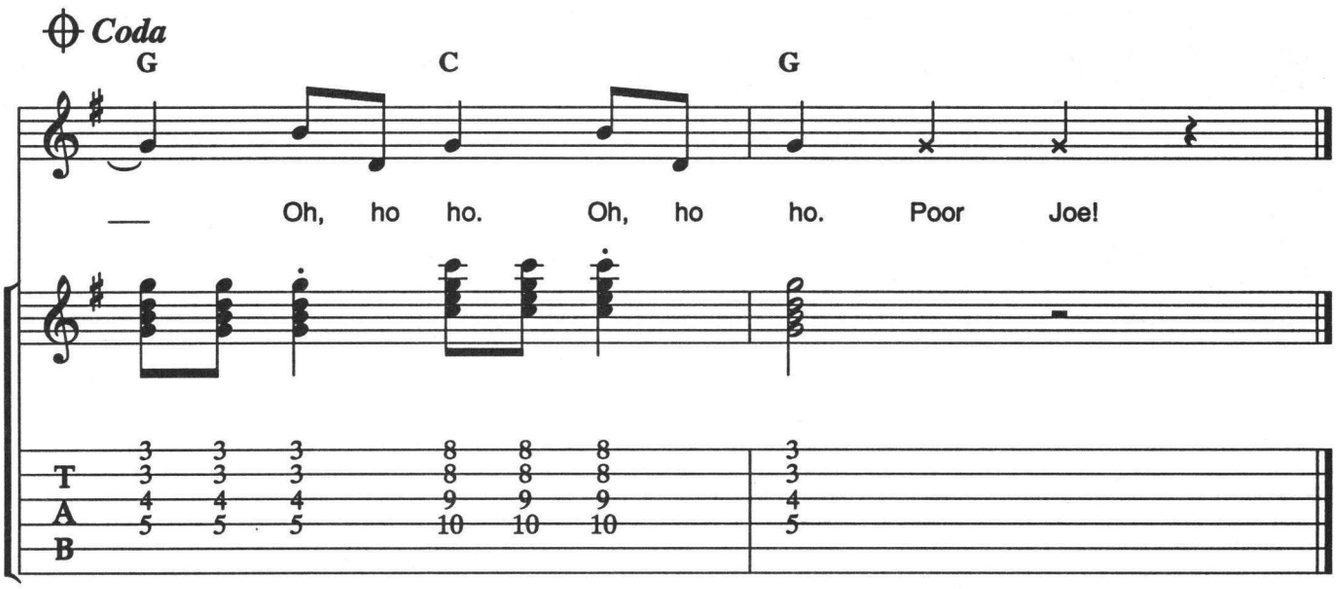

C
G
D
G
C
1. Down in Do - he - my where the surf - ers all go, there's a big bleached blond - ie called
G
Surf - er Joe. He's got a green surf-board with a wood - ie to match. When he's


G
rid - ing the free-ways, man is he hard to catch!
Surf - er Joe - ho - ho -
tacet
C
Now_ look at him go - ho - ho - ho ho ho._
G
Surf - er, Surf - er, Surf - er Joe ho - ho._ Go man, go ho ho.


D
C
Last time to Coda
G
Oh, ho Surf - er Joe.
1.
D
2.
D
G
2. He "Okay, let's go."
Solo
G
C







Additional Lyrics:

2. He went down to Huntington Beach one week
For the annual surfer's convention meet;
He was hanging five and walking the nose
And when the meet was over the trophy was Joe's.

3. Surfer Joe joined Uncle Sam's Marine's today;
They stationed him at Pendleton, not far away.
They cut off his big blond locks, I'm told,
And when he went on maneuvers, Joe caught cold.

SURFER'S STOMP

Transcribed Off The Recording by THE MAR-KETS

Guitar Tablature Transcription
by
Roy Zimmerman

by
Joe Saraceno and Mike Daughtry

©1961 and renewed 1989 LOCK MUSIC CO.
This arrangement ©1992 LOCK MUSIC CO.
All Rights Reserved

C Amin Dmin G C Amin Dmin G C Amin
trem.
Dmin G C Amin Dmin G C Amin Dmin G
trem.
C Amin Dmin G C Amin Dmin G C Amin
trem.
Dmin G C Amin Dmin G
h h
C Amin Dmin G C Amin Dmin G
h h h h

C Amin Dmin G C Amin Dmin G C Amin
trem. p trem.
Dmin G C Amin Dmin G C Amin Dmin G
trem.
C Amin Dmin G C Amin Dmin G C tacet
trem.
C Amin Dmin G C Amin Dmin G
C Amin Dmin G C Amin Dmin G C Amin Dmin G
(bass) (repeat and fade)

TORQUAY

Transcribed Off The Recording by THE FIREBALLS

Guitar Tablature Transcription
by
Roy Zimmerman

by
George Tomaco

©1959 and renewed 1987 DUNDEE MUSIC
This arrangement ©1991 DUNDEE MUSIC
All Rights Reserved

TORQUAY 4-2

A
E
D
A
E
A
(cymbal)
tacet
A
G
A
G
A
G
A
G
A
G
T
A
B

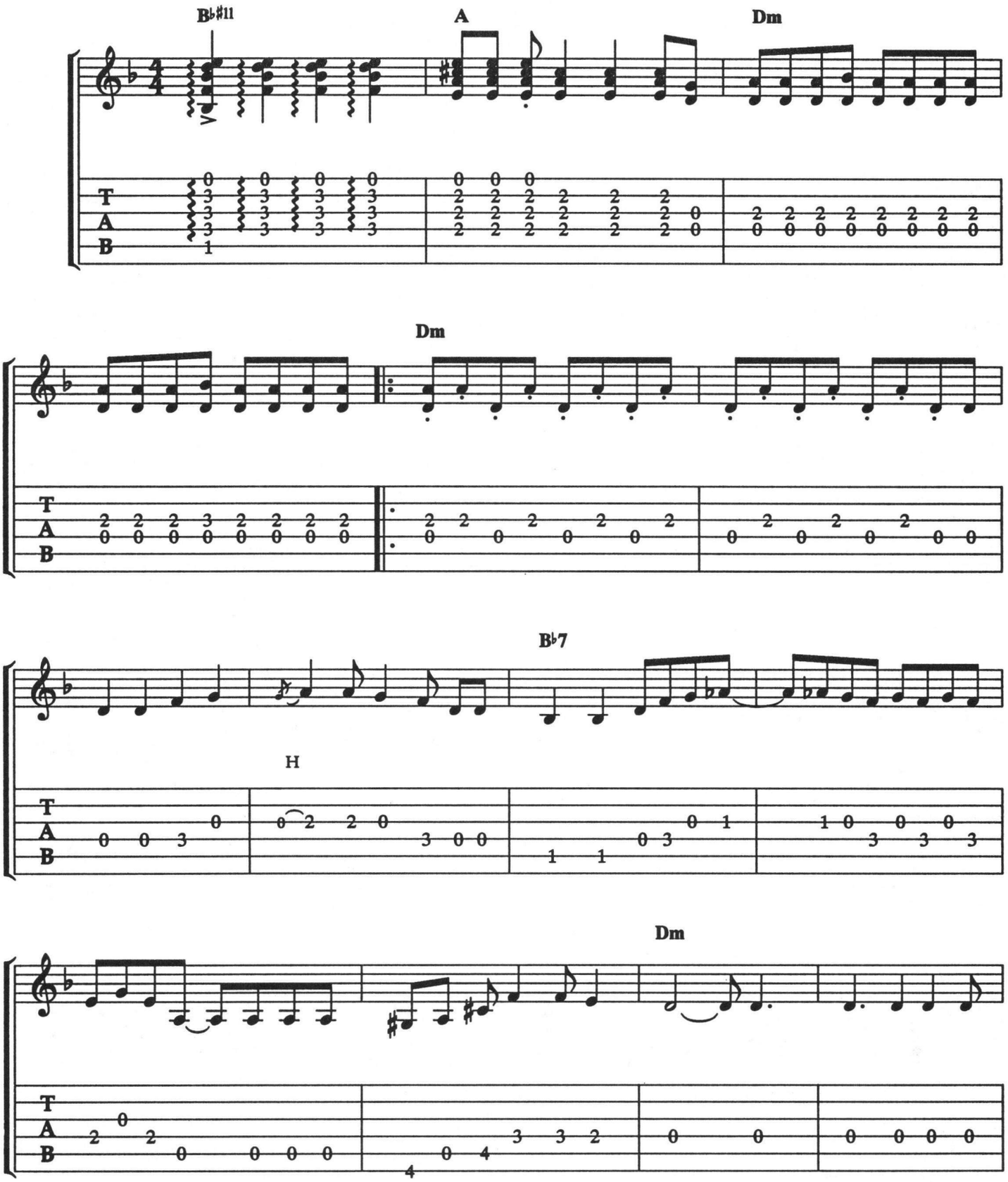
A G A G A
D
gliss.
A
E D
A
(repeat and fade)

MR. MOTO

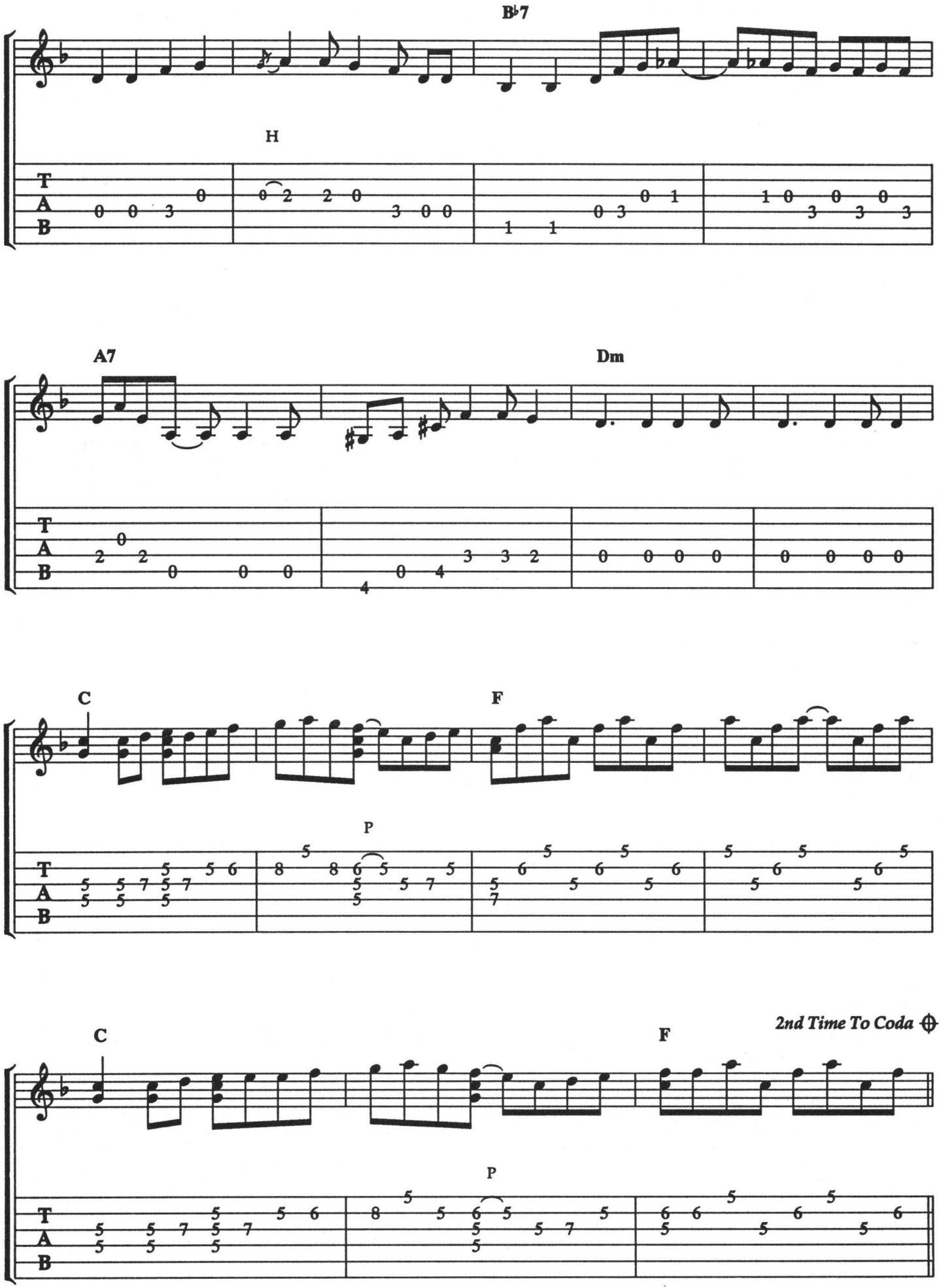
Transcribed from the Recording by The Bel-Airs on the Rhino CD "History of Surf Music—The Instrumental Hits"

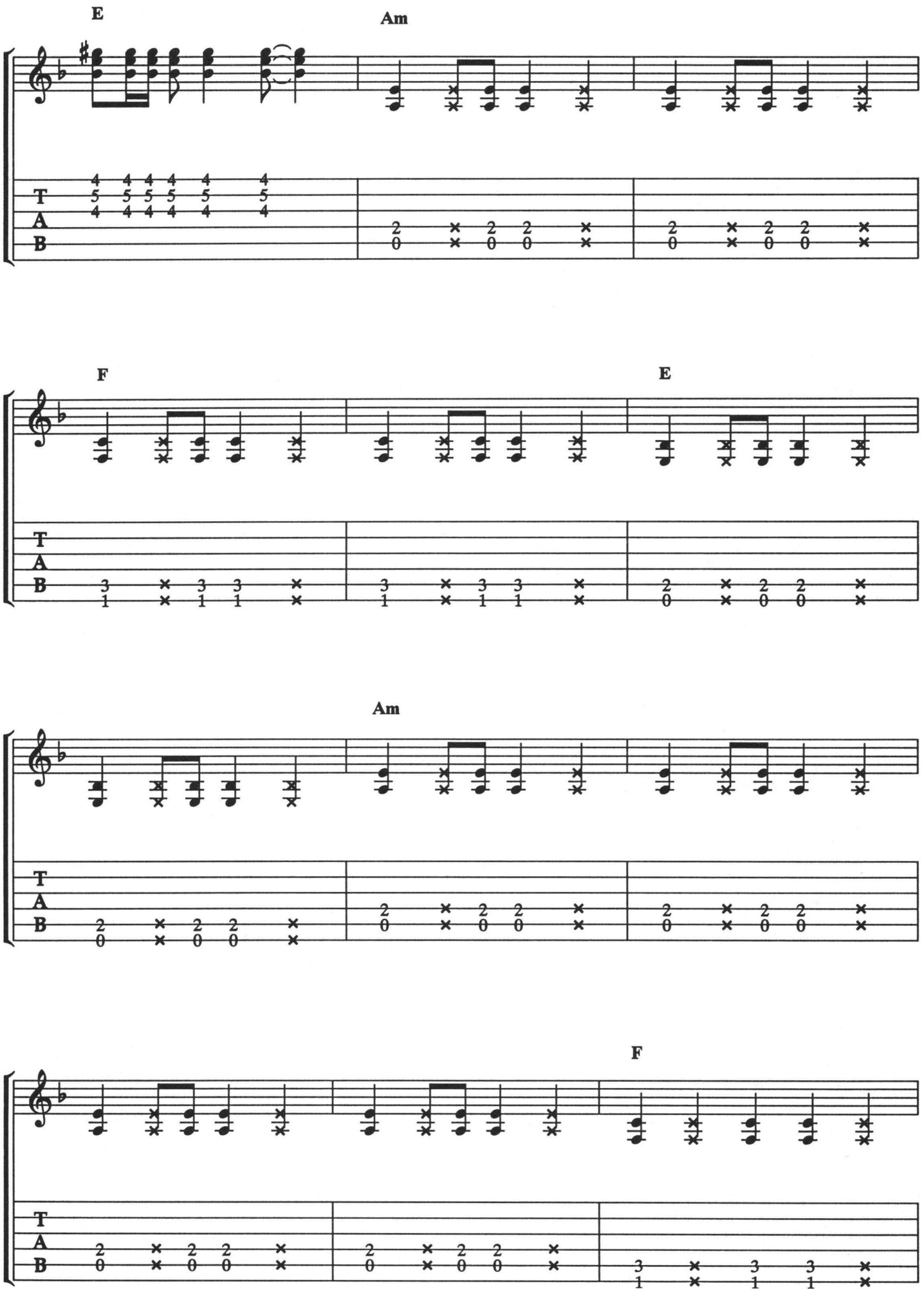
Guitar Tablature Transcription
by
Roy Zimmerman

by
Paul Johnson
and Richard Delvy



© 1961 and renewed 1990 MIRALESTE MUSIC CO. and ROBIN HOOD MUSIC CO.
This arrangement © 1995 MIRALESTE MUSIC CO. and ROBIN HOOD MUSIC CO.
All Rights Reserved


B♭7
H
A7
Dm
C
F
P
C
F
P
2nd Time To Coda


E
Am
F
E
Am
F

E
Am
Tacet
(drums)
Dm
palm mute
Coda
F
B♭♯11
whammy bar
A
Dm
whammy bar

LET'S GO TRIPPIN'

Transcribed Off The Recording by DICK DALE & THE DEL-TONES

uitar Tablature Transcription
by
Roy Zimmerman

by
Dick Dale

©1961 and renewed 1989 MONSOUR PUBLISHING CO.
This arrangement ©1991 MONSOUR PUBLISHING CO.
All Rights Reserved

B
A
E
A
E
B
A
E
B
E7

A7
E7
B
A
E
E
A

E
B
A
E
B
E
A
E
B
A
E

WIPE OUT

Transcribed from the Recording by The Surfaris on the Rhino CD "History of Surf Music—The Instrumental Hits"

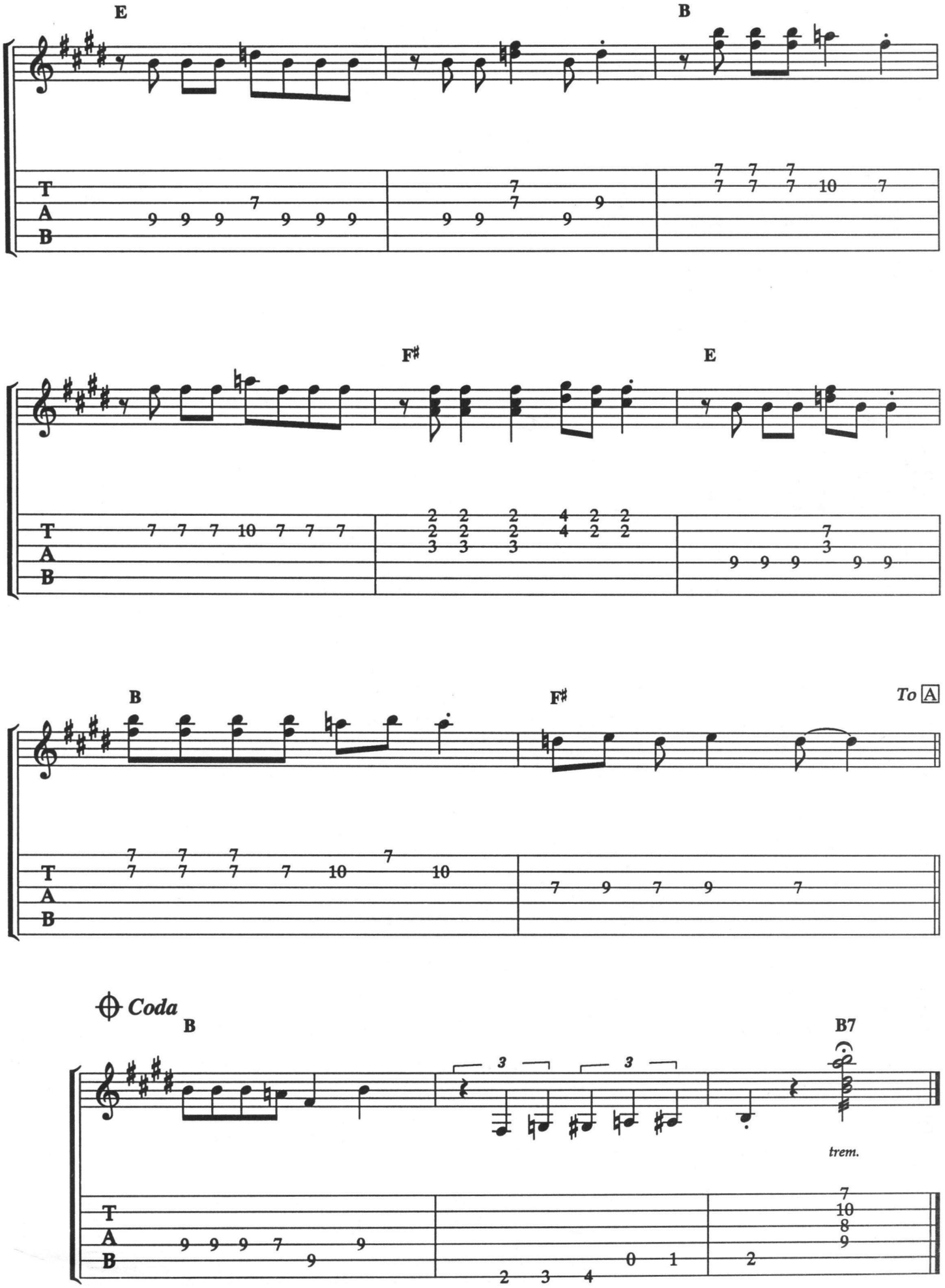
Guitar Tablature Transcription
by
Roy Zimmerman

by
The Surfaris

© 1963 and renewed 1991 MIRALESTE MUSIC CO. and ROBIN HOOD MUSIC CO.
This arrangement © 1995 MIRALESTE MUSIC CO. and ROBIN HOOD MUSIC CO.
All Rights Reserved

E
B
F♯
S
E
3rd Time To Coda
B
F♯
A
B
Tacet
(drums)

E
Tacet
B
Tacet
F♯
E
B
Tacet
1., 3.
2.
B
B
B

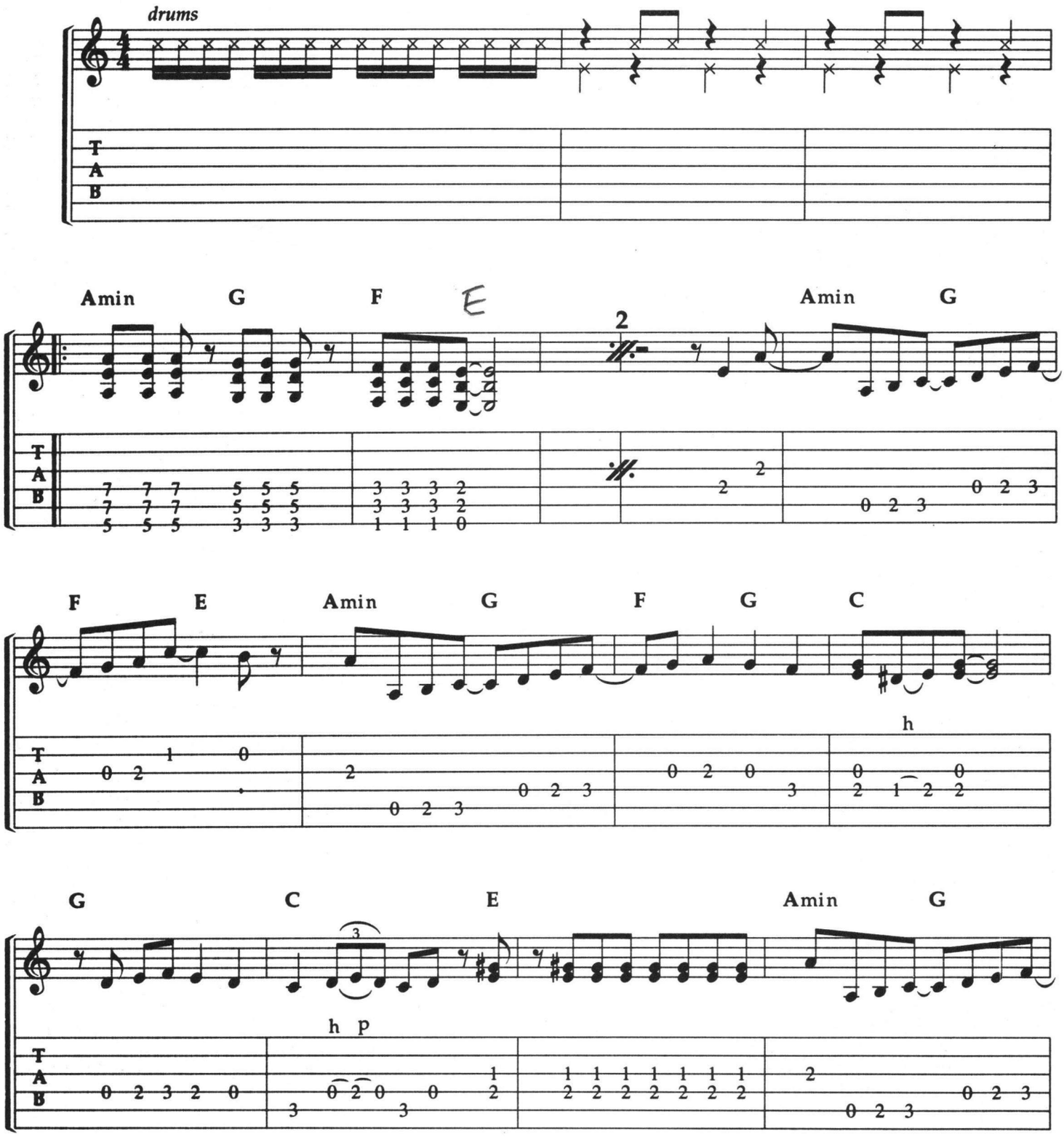

E
B
F♯
E
B
F♯
To A
Coda
B
B7
trem.

WALK, DON'T RUN

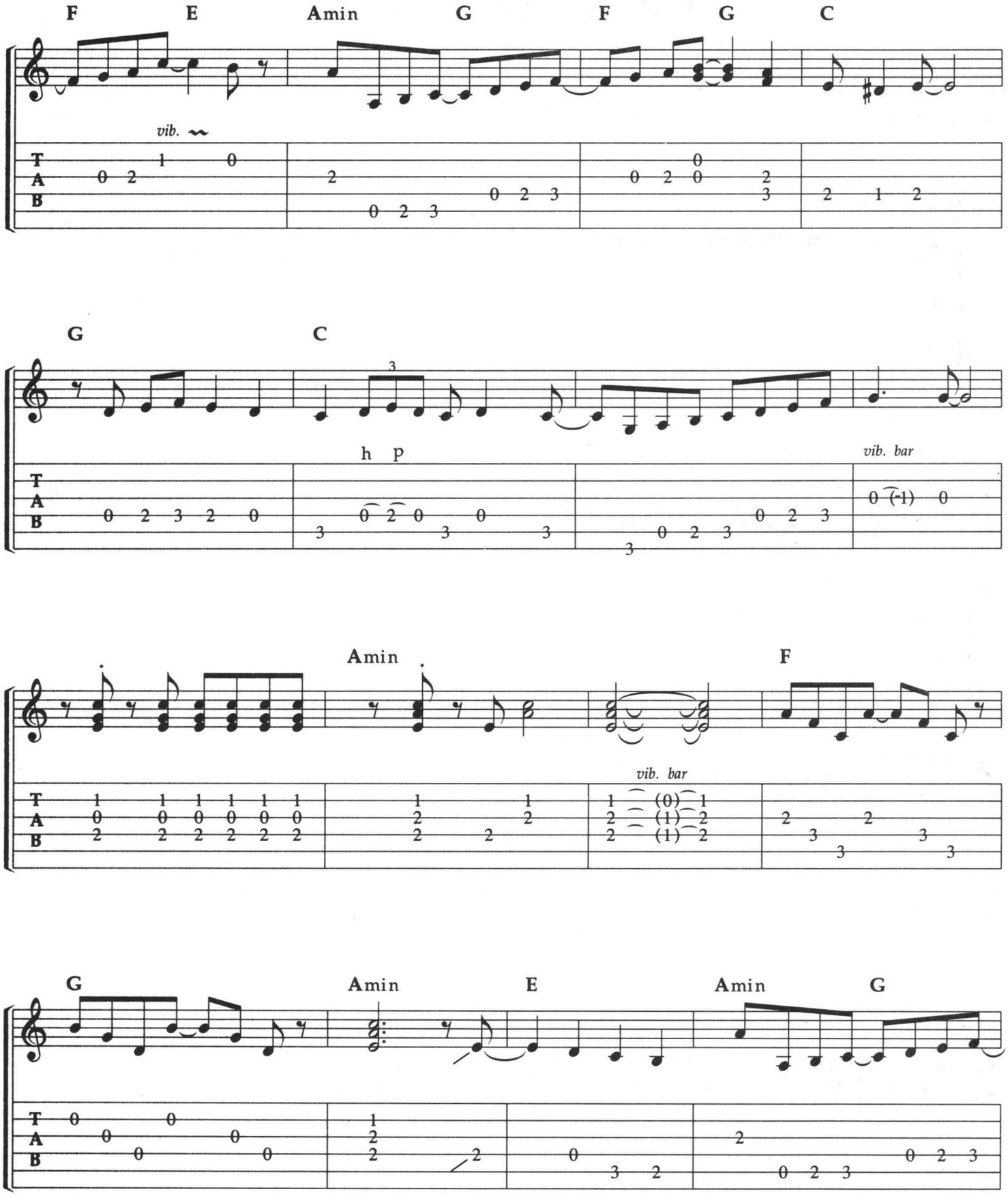
Transcribed Off The Recording by THE VENTURES

Guitar Tablature Transcription
by
Roy Zimmerman

by
Johnny Smith



©1960, and renewed 1988 MESA VERDE MUSIC CO.
This arrangement ©1991 MESA VERDE MUSIC CO.
All Rights Reserved


F
E
Amin
G
F
G
C
vib.
G
C
h p
vib. bar
Amin
F
vib. bar
G
Amin
E
Amin
G

F
E
Amin
G
F
G
C
vib.
T
A
B
G
1.
C
G
C
tacet
h p
2.
C
F
C
vib. bar

07-4026

$19.95

BE SURE TO PICK UP THREE MORE GREAT TAB/GUITAR BOOKS

All Note-For-Note Transcriptions Off The Original Recordings!

Also Includes Standard Music Notation

Rockabilly Rebels

Transcribed by Roy Zimmerman

Tablature Notation
Photo Section
BELIEVE WHAT YOU SAY
by Ricky Nelson

BIRD DOG
by The Everly Brothers

CUT ACROSS SHORTY
by Eddie Cochran

DANNY BOY
by Conway Twitty

HAMBONE
by Carl Perkins

HERE COMES THE WEEKEND
by Dave Edmunds

HEY! BABY
by Bruce Channel

HIGH SCHOOL CONFIDENTIAL
by Jerry Lee Lewis

HONEY 'CAUSE I LOVE YOU
by Carl Perkins

I GOT IT
by Gene Vincent

I'M GONNA SET RIGHT DOWN AND CRY OVER YOU
by Elvis Presley

JEANNIE, JEANNIE, JEANNIE
by Eddie Cochran

LOTTA LOVIN'
by Gene Vincent

MARY LOU
by Ronnie Hawkins & The Hawkes

MIDNIGHT SPECIAL
by Johnny Rivers

MY BABE
by Ricky Nelson

QUEEN OF HEARTS
by Juice Newton

SHAKE YOUR HIPS
by Keith Richards & The Rolling Stones

SIX DAYS ON THE ROAD
by Dave Dudley

TRYIN' TO GET TO YOU
by Elvis Presley

nd Many More!
44 pages $19.95
Catalog No. 07-4043

Re-Birth of Rock Guitar

Transcribed by Roy Zimmerman

- ALL DAY AND ALL OF THE NIGHT
  by The Kinks
- BABY, LET'S PLAY HOUSE
  by Elvis Presley
- BROWN EYED GIRL
  by Van Morrison
- GUESS WHO
  by Jesse Belvin
- HANG ON SLOOPY
  by The McCoys
- HEY! BABY
  by Bruce Channel
- (The) HIPPY, HIPPY SHAKE
  by The Swinging Blue Jeans
- (The) HOUSE OF THE RISING SUN
  by The Animals
- JUDY IN DISGUISE (with Glasses)
  by John Fred & His Playboy Band
- LOTTA LOVIN'
  by Gene Vincent & The Blue Caps
- LOVE IS STRANGE
  by Mickey & Sylvia
- RESCUE ME
  by Fontella Bass
- ROCKIN' ROBIN
  by Bobby Day
- RUNAWAY
  by Del Shannon
- STAGGER LEE
  by Lloyd Price
- WAKE UP LITTLE SUSIE
  by The Everly Brothers
- WEAR MY RING AROUND YOUR NECK
  by Elvis Presley
- YOU REALLY GOT ME
  by The Kinks

And Many More!
160 pages $17.95
Catalog No. 07-4043

Blue Guitar Legends

Transcribed by Richard DeVinck

- BOOGIE ON DOWN
  by Freddie King
- CAN'T STOP LOVIN'
  by George Thorogood
- DARLIN', YOU KNOW I LOVE YOU
  by B.B. King
- DOG ME AROUND
  by Howlin' Wolf
- DOWN CHILD
  by John Lee Hooker
- GLAMOUR GIRL
  by T-Bone Walker
- GONNA MISS ME WHEN I'M GONE
  by Johnny Winter
- GOT MY MOJO WORKING
  by Muddy Waters
- (The) HUCKLE BUCK
  by Earl Hooker
- I'M A KING BEE
  by Rolling Stones
- I'M YOUR HOOCHIE COOCHIE MAN
  by Muddy Waters
- (A) MAN AND THE BLUES
  by Buddy Guy
- MASTER CHARGE
  by Albert Collins
- SOMEDAY, BABY
  by Lightnin' Hopkins
- STANDING AT THE CROSSROADS
  by Elmore James
- STRIKE LIKE LIGHTNING
  by Lonnie Mack & Stevie Ray Vaughan
- SWEET LITTLE ANGEL
  by B.B. King
- THREE HOURS PAST MIDNIGHT
  by Johnny "Guitar" Watson
- TUFF ENUFF
  by The Fabulous Thunderbirds
- WHAM!
  by Lonnie Mack

And Many More!
272 pages $29.95
Catalog No. 07-4043

ISBN# 1-56922-074-3

THE ABOVE BOOKS AVAILABLE AT MUSIC STORES EVERYWHERE!
If unable to locate, send cover price each plus $2.00 per order for shipping to:
Creative Concepts Publishing Corporation
2290 Eastman Avenue #110 • Ventura, California 93003